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FROM ART TO ARTEFACT

Meaning-making processes across the three major subjects in a Diploma in Fashion

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GRSHIL001

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Compulsory Declaration

This work has not been previously submitted in whole, or in part, for the award of any degree. It is my own work. Each significant contribution to, and quotation in this dissertation from the work, or works of any other people has been attributed, and has been cited and referenced.

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ABSTRACT

Investigations in the field of Fashion design education have not taken into account that students need to negotiate three very different subjects. In particular the technical side, namely pattern making and garment construction have not received enough attention. Over the years I have found the same difficulties among students as they negotiate the three main subjects. Their encounter with the technical subjects, presents particular difficulties. In order to explore these difficulties, this study investigates the meaning-making processes of beginner students as they move from drawing and designing to production of a garment. By identifying and analysing the practices of a beginner, I examine how students become multimodally literate across the three subjects.

Situated within a social semiotic approach, which takes into consideration that meaning is socially made in particular contexts and interactions, the methodologies used are an interpretive qualitative study, with the first project of first year taken as a case study. Three participants were purposively selected from the 2011 first year intake and interviewed at different stages during the design and manufacturing process. Background information and exposure prior to studying were taken into account during the selection. Data collection methods were a questionnaire, application essays, personal interviews and a focus group, which were analysed to follow 'slipping' and 'fixing', concepts chosen for the analysis along a chain of making meaning— a semiotic chain.

All participants identified their own struggles in the process, in particular the unfamiliar subjects were more difficult to negotiate. Moreover, movements between a known and unknown subject were particularly difficult and students became frustrated quickly. Despite the obstacles encountered, students managed to produce a wearable garment within eight weeks of starting the course. As slippages and fixing happened along a semiotic chain meaning could be traced through a series of smaller processes which all contributed to the overall success of the art and artefacts produced. By analysing the modal transductions involved in these smaller processes it also became apparent that 2- and 3-dimensionality added another layer to the meaning making process as well as during analysis.

I argue that what the students are required to do in the space of eight weeks, requires an intricate network of interpretations across very different semiotic landscapes, in addition to acquiring the skills necessary to manufacture wearable garments. The difficulties do not lie necessarily in the lack of skills but also in the complexities of translation processes that are at work.

DEDICATION

First and foremost I want to thank my Lord and Saviour for this opportunity and the strength to complete this thesis. You are my Everything.

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CHAPTER 1 *Introduction*

Background to the Research – an Introduction to Fashion Design

The media portrays the fashion industry as vibrant and lively. In particular designers are held in high esteem, yet the technical side is often omitted in reports, videos and the reality show *Project Runway*¹. Therefore, students who enter tertiary studies in fashion design do not take the technical side, namely pattern making and garment construction into account.

The portrayal of the fashion designer as a celebrity can be traced historically. Through the ages, designers were employed by kings and queens to come up with the fashions but remained largely anonymous (Kawamura 2004). Only with the onset of the industrial revolution as home-based manufacturing was moved to the factories and fashionable garments became available to the masses, could designers make a name for themselves (McNeil 2010). As merchants and industrialists rose in fame and fortune, design houses could be established with designers who not only clothed royalty but celebrities as well. The first fashion design house was the House of Worth and others followed, like Poiret, Balenciaga, Dior and Chanel (Beward 2003, Beward 1995 and Steele 1988). These design houses form the fashion landscape in Europe and set the trends through Haute Couture shows that take place twice a year.

Fashion can also be produced for a museum exhibit specifically created for display, like Issey Miyake's ranges "Pleats Please" from 1989 and 1993 and "A-POC (a piece of cloth)" from 1997 (Kawamura 2005). Thus the fashion industry is a complex field, spanning art, design and the "real world". At one end, Haute Couture fashion shows are a form of art exhibition, since most of the garments shown cannot be worn in public. In some cases pieces of Haute Couture fashion shows are displayed in a museum – as art – to show a development of a brand or designer. A good example of this is the recent exhibition of works by Alexander McQueen (Metropolitan Museum of Art 2011). Fashion as art will be accepted by an elite minority but not by the general public, because for many, fashion is supposed to be functional and "real", although aesthetics are appreciated. Haute Couture sets the trends

¹ <http://www.mylifetime.com/shows/project-runway>

and elements and styling of the garments of these shows are re-worked into more wearable outfits by the same and other design houses. Valarie Steele (1988:3) notes that “all fashion is made in Paris”, since the re-worked designs originally come from the Haute Couture shows and then are adapted for the general masses because fashion should be functional and wearable in the real world. In other words, yesterdays’ art becomes tomorrows’ artefact and todays’ artefact becomes tomorrows’ art as part of a historical museum exhibit.

In South Africa, however, fashion is generally not design house based, but resides with the retailers like Truworths, Foschini and Woolworths. They do not set the fashions but adapt them for the general public from what is shown overseas. This means that designers who want to become established have to break into an industry controlled by large retailers. Some have managed to become known worldwide, like Gavin Rajah, Gert van de Merve, Errol Arendz and Klûk CGDT. Some emerging design houses do exist and have a wide following among South Africans, mainly because of their recognisable “African” designs, like Stoned Cherry, David Thlale and Darkie. However these design houses are very small compared to their European counterparts.

Taking the fashion landscape of South Africa into account, students who want to study fashion see themselves as independent designers in the future, but because it is difficult to break into the industry, most will enter the retail industry. Fashion design education at the Design Academy of Fashion (DAF) is specifically focussed on educating buyers for retail. We provide a complete picture by introducing students to the industry as a whole. This includes design and production of garments, and retail specific subjects such as marketing, buying and trend forecasting (www.daf-academy.co.za).

The three year Diploma is accredited on the National Qualifications Framework (NQF) level 6, which means that it is two levels above a school leaving qualification (Matric Certificate). The main components of the Diploma are three practical subjects, Fashion Design, Pattern Making and Garment Construction, which are given the same time allocations in the timetable. Although the Diploma is a qualification in Higher Education, it is primarily concerned with vocational and professional, rather than academic training.

I began teaching at DAF in 2006, first by teaching Patternmaking and Garment Construction and since 2008 only being responsible for Patternmaking. Fashion Design is offered by Carryn, and Garment Construction by Lee-Ann². Although the three subjects are offered separately, by different lecturers, they overlap quite extensively. So much so, that in order to produce a garment of their own design, students need to be well versed in all three subjects and make sense of the principles that apply in each one in a relatively short period of time. Moreover, the subjects are linked in such a way that any one cannot function without the other two. This means also that as lecturers we have to function as a team not only to ensure that briefs, design boundaries and time allocated match up but also to approve students' designs and fabrics. This approval is necessary because of the skill involved to produce a pattern and a garment that the beginner student may not have.

My thought processes are very different to that of a beginner, since I have been exposed to the fashion design process and sewing from an early age, at first through my mother and home sewing and later through studying Fashion Design. Since my time at DAF I have seen the same struggles among beginner students and therefore I chose to investigate the first project (which covers all three subjects) from a student's perspective. In particular I am interested 'how' the briefs are interpreted, re-worked and presented. The student's interpretations and explanations will in turn inform my own teaching practices as I identify what the particular struggles are. In other words, I am taking a look at a beginner's meaning-making and movement across subjects, to assess and inform the teaching in my subject.

From Design to Garment – a Brief Overview

In order to understand the complexity that students face, a brief description of the design and manufacturing process is given below. The purpose of the description is three-fold: Firstly to introduce each subject and their respective terminology (glossary) to an outside reader who has no technical knowledge, secondly, to introduce the key texts which students are required to produce and thirdly to begin to name the skills that are required to negotiate each subject. The texts are very different in the three subjects and I have identified three main texts, with some sub-texts that also will play a role:

² All names have been changed.

1. Fashion design - A storyboard, which includes a fashion drawing, fabric swatches and technical drawings of the garment,
2. Patternmaking - A paper pattern for that particular garment with a mock-up garment (similar to a prototype) to test fit, a construction analysis and
3. Garment Construction - The garment.

A project for the students stretches over two four-week cycles. During the first four weeks, introductory exercises are given which should prepare students to be able to work on their own designs during the second four-week cycle. This second cycle forms the main part of the assessment in all three subjects.

As the movement from art to artefact happens, the fashion drawing, which is a piece of art, will be reworked and reinterpreted to form a pattern and a garment, both artefacts.

Although the definition of artefact includes art, I will define art as a piece of work that can be displayed and serves a decorative and sometimes conceptual and / or abstract function. An artefact will be defined as a piece of work that serves a practical function i.e. produced to be used. The boundaries are slightly blurred in fashion design, but in order to distinguish between the two discourses³ of design and manufacture I separate art from artefact.

In the subject Fashion Design, students are given a design brief that has a theme, for example “Subcultures” or “Denim Factory”. This theme will lead to a search for inspiration, colour, trends, season and accessories. Initial inspirational ideas, key trends and items will be presented by means of a mood board (Fashion Design Brief 1 in Appendix 7). Students use the mood board, which depicts the colour scheme and design elements, to generate designs by drawing rough sketches. A selection is made of these sketches to best represent the mood, key items and trends, by means of storyboards (Fashion Design Brief 2 in Appendix 7). These include a fashion drawing, fabric swatches and technical drawings (see schematic representation in Figure 1.1) and should tell the story of the process behind the designs. The storyboard thus fulfils a narrative function, by engaging the viewer in the interpretations and story that the student has accessed and reworked. The fashion drawing

³ Discourses not only include the language and terminology used in each subject, but the accompanying social practices as well. Discourses thus encompass the context and social interactions within that context.

can be quite abstract, since it is an artistic representation of the actual designs. Since a fashion drawing is a more abstract representation of the garment, the accompanying technical drawings need to show all the technical detail of the final garment. At this point already, the pattern and construction need to be planned, even if only mentally.

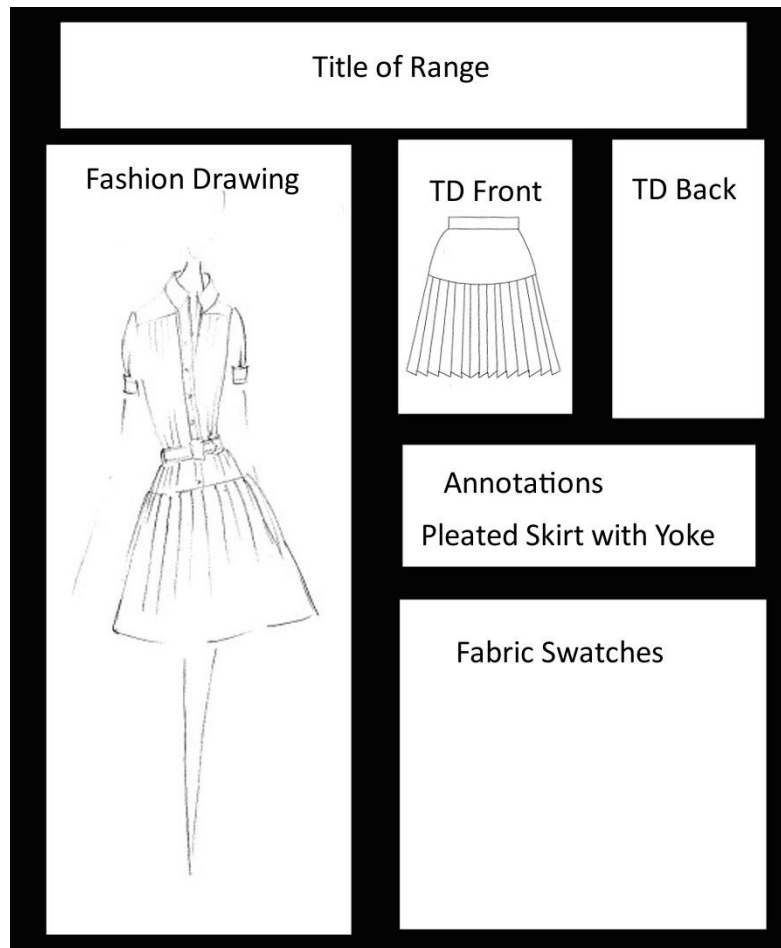


Figure 1.1: Schematic representation of a storyboard (Fashion drawing from Eceiza (2008:442) and TD from Glazer & Tate (1995:150))

In the schematic storyboard of Figure 1.1, the title of the range would be the interpretation of the research. The fashion drawing depicts the garment on a distorted human figure usually in full colour. This figure can take any form and usually shows individual style. Colour schemes will echo themes visually in the drawing and fabric swatches. The background usually blends into the colour scheme or will enhance and echo the chosen theme. The Technical Drawings (TD) show front and back of the skirt depicted in the fashion drawing, in proportion to the human body. The annotations are usually placed underneath or next to the TDs which highlight detail and explain the TD. The fabric swatches complete the board. These should be felt and handled to determine suitability to the project and garment. The placement of the different elements is up to the students and can take a different format to

the one shown. For example three figures can be place on one board with the TDs on a separate one. Most students prefer to use the layout above, as can be seen in Chapter 4.

The main skills involved to produce the storyboard are visual interpretations of themes and elements, drawing, decisions on suitability of fabric, decisions on aesthetics in design and layout, and to a lesser extent analytical skills when drawing the TD. For the first project, however art is more important than design. These skills are usually already somewhat developed when the students enters the Diploma, but formalised in the Fashion Design setting.

In Patternmaking, another brief is given (See appendix 7), that echoes the boundaries of Fashion Design, but rather than conducting research, the storyboard is the starting point in this subject. In particular the TD rather than the fashion figure is used to develop the pattern, because it has to conform to the proportion of a human body. In other words, the TD is the foundation for the pattern making process and needs to be analysed in terms of relationship of the designed details to a basic block (Joseph-Armstrong 2000:64). The meaning of colour and research is removed to a degree and only the black and white TD used. Refer to Figure 1.2 for an example of a skirt back with its different pattern pieces compared to the TD. A pattern is similar to a jig saw puzzle, where all the pieces need to fit together exactly and there is no room for inaccuracy, missing pieces and / or instructions. Koh and Lee (1995) have identified the principles and rules of patternmaking that have to be followed. The principles will include adding excess to a piece, introducing seams and matching these up. During the patternmaking process a mock-up garment, similar to a prototype, is constructed out of a cheap fabric (usually poly-cotton or calico), to determine fit and wearability. A final construction analysis is written during the mock-up stage, which needs to include steps for the additions of details for the final garment, including overlocking and ironing. However, the mock-up will not have been sewn like the actual garment as details like top-stitching or overlocking will usually not be included. When reading the construction analysis, a seamstress⁴ should be able to sew the garment to the exact specifications of the technical drawing.

⁴ Unfortunately there is no gender neutral term for a person who sews a garment together in industry. Tailor or dress maker could be used, but these occupations include patternmaking and some designing.



Figure 1.2: Skirt back pattern pieces and corresponding TD

Because this subject is more technical, analytical skills are at the core. These are particularly evident when disassembling the TD into its constituent parts (the pattern) and recognising proportion. Other skills are measuring, some Mathematical calculations, logical ordering of steps during construction, recognising accuracy and finally, fitting. The skill of fitting needs to be developed and is not intuitive in the beginning. Throughout patternmaking a fine eye for detail is required. In German this would be called *Fingerspitzengefühl* and translates roughly as ‘feeling in the fingertips’. The word implies an intuitive feeling or eye for things. It is used when referring to working with small details that require accuracy, but also refers to social interactions, a sensitivity to situations and people.

Once the final pattern has been completed, including seam allowances and alterations, the pattern pieces are cut from fabric and sewn together during garment construction. Here each pattern piece, once cut, now has to be matched to the correct piece and sewn together. There is a certain order in which this should happen. At the appropriate stages details like topstitching, embroidery, printing and other forms of embellishment are added, that link back to the original TD. Overlocking and ironing plays a crucial part in the construction process and the construction analysis needs to reflect this. After construction the garment needs to look exactly like a bigger version of the TD. Students present their

garments on a dressmaker's dummy or a live model to the lecturers. Figure 1.3 shows the garment constructed from the pattern in Figure 1.2 on a fitting dummy.



Figure 1.3: Skirt on a fitting dummy

Garment Construction relies on the accuracy during the manufacturing process and thus the skills involved are again fine motor skills to control the fabric, a logical ordering of the steps as well as interpretations of diagrams. In other words, *Fingerspitzengefühl* will be required, as the fabric pieces are placed on top of each other to be sewn without slipping, seams need to match and seam allowance cannot be overlooked too close to the seam.

This concludes the design and production process of one project which can be presented by Diagram 1.1 below.

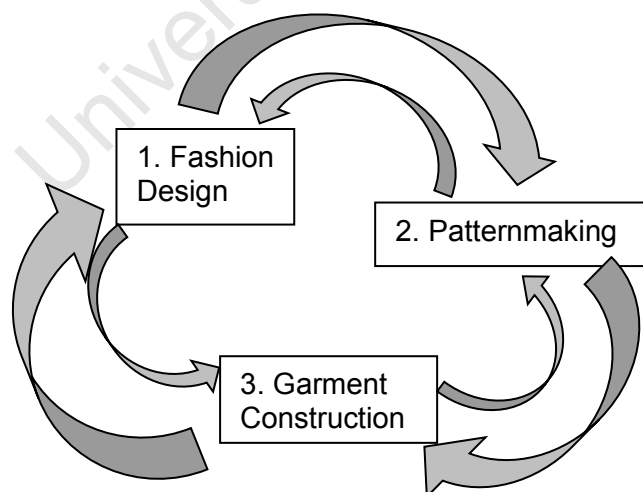


Diagram 1.1: The cyclical nature of the fashion design process

This diagram is a depiction of the process for making a single garment, in other words, how one garment is taken from the design stage to the finished product. It does not represent the unfolding over time, where an infinite number of these are strung together, but rather

stresses the interconnecting relationship of the three subjects. I also have excluded both the historical aspect that influences the garment and future developments that could take place.

The two sets of arrows indicate that pointing forward (the normal flow of the garment) and pointing backward (any changes that have taken place) are two separate processes that do not happen simultaneously. Also the weight of the arrows is different, because changes should not be as dramatic as the forward movement. Even in industry changes would be made at certain points, and each change will influence something that has gone before.

In the educational context, students will not be able to move as fluidly through this process and this in turn will influence decisions made when changing designs, patterns and construction. To move ahead, during the research focus group the students came up with a different diagram which depicts the same forward movement but includes the interdependent relationship. I will discuss this further in Chapter 5, but in order to set boundaries for this study I am looking at the single process as a contained unit.

Situating the Research within the Theoretical Framework

As stated previously, I am interested in meaning-making of the beginner students. In my analysis I will look at the reasons for changes made during the process and how these changes have influenced students' understanding and designs. In other words, I have attempted to access meaning-making by asking pertinent questions relating to their own designs and how their understanding of the content in the three subjects has impacted their work. I introduce 'slippage' as a way of describing thought processes that have influenced changes and choices the students made. This term was coined by Hofstadter (1979, 1985) and is applied in an educational setting by Stein (2003b). Slippage is not the change or choice itself, but the thought process that impacts the student's work which will often yield unexpected results. For example, instances of slippage will come about as one idea leads to the next during the student's research phase and again during the actual presentation of the storyboards as lecturers may come with additional information or advice for production. There are other instances and reasons I have identified and I will return to these in Chapter 4 and 5.

My study provides an extension of concepts and practice within the field of multimodal literacy and in the field of fashion design education. For the multimodal literacy of the research I use Kress & van Leeuwen (2001a, 2001b, 2006), Jewitt and Kress (2003) and Stein (2003b). They have contributed to analysing images in the visual arts, diagrams in school textbooks and three-dimensional objects in a changing increasingly multimodal semiotic landscape where the traditional tools of linguistics have been seen as too restrictive and not adequate for the task. Their contribution is not restricted to the visual and often takes the written text (which is also visual) into account for example when analysing textbook diagrams in relation the written text. In general these analyses focus on interpreted meaning i.e. meaning the viewer ascribes, rather than the original intent of the producer of the artefact or artwork. This means that the meaning intended by the producer of the image may not necessarily be the meaning the viewer ascribes to it.

My research includes meaning intended by the student that may not be evident in the image and product. This I achieve by introducing Hofstadter's term (1979) slippage, and how the art or artefacts developed in the one subject have to be transformed into something else in a different subject. In other words, how a drawing can move from being a concept to a pattern and to a three-dimensional object. The research will look at how students become "multimodally literate" in each subject and secondly how they form links through the overall process. It acknowledges that this is a partial, incomplete 'literacy' as the focus is on one project and a first encounter in the fashion design environment. 'Literacy', like discourse includes social practices, but will also describe the ability of a student to negotiate the environment in which the discourses are used. In other words how well they can do what is required of them. A fuller discussion on 'literacy' is provided in Chapter 2.

In a multimodal analysis, the 'mode' is an element of expression that can be interpreted. Thus, in language, the mode of speech or writing can be used. Since my study looks at meaning-making, the modal and semiotic resources which are available to students become important, but also mode in which meanings are interpreted and made. I will elaborate on the different modes that the students need to interpret and also produce in Chapter 4. As an example, some of the modes that apply to Fashion Design are the visual, through colour, texture and image and language, through writing.

Research on fashion design education is difficult to find. During the coursework I have found only a few studies which looked at all three subjects together: For example Bailey (2002) discusses deep and surface approaches in a fashion design course, Almond (2010) and Risannen (2010) investigate costing for ranges and reduction in wastage and Murray's (2004) Masters on Instances of Creativity. My study would contribute to this field by looking at how beginner students negotiate the difficulty of the fashion design discourses.

Discourses here will refer to the social interactions that are present within the field of Fashion Design as well as in each separate subject. There are certain values that form part of these and a beginner will be considered an outsider until such time as they have acquired the a usable combination of the language use, processes and skills (Gee 1996). The two main discourses identified, are art and manufacturing, which often clash in terms of what is valued and how knowledge is structured. I will discuss this further in the Literature Review.

The relevance of the study is threefold:

- To gain an understanding of the difficulties first-time students experience when moving between subjects. In essence the movements of beginner students between subjects will expose the differing discourses and shortcomings in teaching methodologies. The research analysis of Chapter 4 will highlight these difficulties and in my discussion in Chapter 5 I attempt to discuss these in light of the discourses.
- To develop a language of description for the different texts the students have to engage with. This language of description will inform the 'literacy' and 'modal' aspects of the three subjects, as introduced in this chapter. Differences in discourse will be exposed and briefly discussed as student's work is analysed. This will be explored in Chapter 2 by taking a look at the underlying concepts that inform this study.
- To mediate and assist students in the process of transforming their texts from one to another. Once the differences in discourse and shortcomings in teaching are revealed can changes in teaching practices across subjects be suggested. My conclusions and recommendations in Chapter 5 will address this mediation.

Research Question

Because of my interest in meaning-making, the following research question was developed:

How do students make meaning across the three major subjects in a Diploma in Fashion?

This question will be answered by looking at different aspects of the students' meaning-making processes and thus the following sub-questions were developed, which will aid the analysis.

- How do students make meaning in each subject?
- How do students make links across the three subjects?
- What are the implications for teaching and learning?

All sub-questions will be answered in the following chapters. Through the development of the conceptual framework and identifying the discourses, the data can be analysed to reveal meanings made, links formed and the underlying creative ways employed by the students. Implications for teaching and learning are discussed in Chapter 5.

Thesis Map

Chapter 2- Theoretical and Conceptual Framework

In this chapter I will take a look at the underlying theoretical concepts to becoming multimodally literate (Kress and van Leeuwen 2001a, 2001b, 2006) in order to describe the difficulties in the learning process of the students. Furthermore, discourse and Discourse (Gee 1996), slippage and fixing (Hofstadter 1979, 1985 and Stein 2003a, 2003b) and transduction (Kress 2010) will inform the formation of a semiotic chain that is the fashion design process.

Chapter 3 - Methodology

This chapter will motivate the use of interpretive, qualitative research methods in my research design. A description of the student selection process, methods for the data collection and the approach taken in the analysis are described.

Chapter 4 – Data Analysis

In this chapter the types of texts produced will be analysed. I will take a closer look at the three subjects and the texts produced in each and how students have moved across the

subjects and reworked their texts in each. The analysis seeks to explore the meaning-making processes, identify links and discourses.

Chapter 5 – Discussion, Recommendations and Conclusions

This chapter offers answers to the research question. The interpretation of the meaning-making process and links will be provided, which in turn will inform my recommendations on teaching practices in all three subjects.

I now will explore the theoretical concepts which underlie the study, research questions, analysis and interpretation of the research.

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CHAPTER 2 *Literature Review and Conceptual Framework*

In the first chapter I introduced the main subjects in the Diploma in Fashion by highlighting the main texts and how these texts are developed in the three subjects. My study identifies the practises in each subject, and attempts a description of how the students make meaning in and across these. The research question and related sub-questions are formulated to guide the analysis, but in order to explore answers to the questions, I use a theoretical framework that will need to span the literacy practices of art and production.

Literacies and Discourses in Fashion Design

‘Literacy’ is a contested term which often refers to fluency in reading and writing (Archer 2006:449) and is measured at different stages of development (see literacy reports from South Africa⁵, the USA⁶ and the UK⁷). Literacy in these reports is defined as the ability to read and write. Gee (1996:123) states that in this view “literacy becomes a commodity that can be measured, and thence bought and sold”. Brian Street (1993) refers to this narrow decontextualised view of literacy as ‘autonomous’ as opposed to the ‘ideological’ view that he puts forward, in which literacy is seen as multiple, invested, contingent and contested. This contrasting view of literacy (or literacies in the plural) is at the centre of the New Literacies Studies (Gee 1996, Street 2003 and Lea & Street 1998). Theorists in this tradition have argued that literacy is always embedded in social practices, where doing and being are as important as what is being said. This notion of social practice is discussed further in Lea and Street (1998) and Lillis and Scott (2007) who investigate ‘academic literacies’ and associated practices at tertiary institutions. Their focus is mainly on writing, although Lillis and Scott (2007) argue that this is a temporary focus that will change as researchers come to understand academic literacy practices as involving more than language. My study does not take a look at writing per se, and is interested in texts that are strongly visual and functional objects, which are embedded in certain practices that cross over between the professional world of fashion design and the teaching of design in colleges such as DAF.

² For South Africa: http://www.indexmundi.com/south_africa/literacy.html and http://www.unicef.org/infobycountry/southafrica_statistics.html

⁶ For the United States of America: <http://www.imlrf.org/united-states>

⁷ For the United Kingdom: <http://www.literacytrust.org.uk/> and <http://www.ukla.org/>

Gee defines “‘literacy’ as mastery of a secondary Discourse” (1996:143). He contrasts ‘Discourse’ with a capital with ‘discourse’, small d. The former points to language as an ‘identikit’ , with its associated tonality, body language and actions, and the latter points to “connected stretches of language that make sense” (Gee 1996:127). When referring to Discourse, not only what is being said, but doing the right thing at the same time is important. He states that: “what is important is not just *how* you say it, not just language in any sense, but *who you are* and *what you’re doing* when you say it” (Italics in the original 1996:124). Therefore ‘discourse’ always forms part of the ‘Discourse’ and although theorists (Jaworski & Coupland 1999, Pennycook 1996) agree that they are separate analytical entities, they cannot function on their own. Because “ways of being in the world” (Gee 1996:127) are linked to social practice, there are a multitude of Discourses that a person can belong to which always involve objects like sewing machines, magazines and books, in addition to “connected stretches of language”. This means that as an insider to a particular Discourse, I will be able to communicate with others who belong to the same Discourse by talking about common interests and behaving in the appropriate way that will be recognised by others. Thus, we are “[making] clear who we are and [making] clear what we are doing” (Wieder & Pratt 1990 as quoted in Gee 1996).

Gee continues by contrasting primary and secondary Discourses. Primary Discourses “[serve] as a ‘framework’ or ‘base’ for [...] acquisition and learning of other Discourses later in life” (ibid.:141). Primary Discourses are acquired early in life by means of exposure (Gee 2008:169) whereas secondary Discourses are always taught and learned after the primary Discourses are established, not necessarily in the classroom by a teacher (ibid.:170). Gee thus contrasts acquisition with teaching and learning. Primary Discourses are never taught, but rather acquired in the flow of life, because they are the basis of our social identity and incorporate our view of status (Gee 1996:137). In other words, it’s who we are when we are not in the public eye. Secondary Discourses, on the other hand constitute Discourses into which we are apprenticed as part of our associations with others. Teaching and learning in essence, is thus a form of apprenticeship where students are introduced to Discourses by those who already are ‘insiders’ of the Discourse. This fits in with fashion design education which apprentices ‘outsiders’ into the Discourse. Dreyfus and Dreyfus (1986) call the

outsiders 'novices' and the insiders 'experts'. In order to become an expert one has to be a novice first and move through different levels to become an expert.

There are five levels in the Dreyfus and Dreyfus model, namely novice, advanced beginner, competence, proficiency and expert (1986:21ff). They argue that acquisition is not only 'knowing that', but 'knowing how' as well and that each beginner will learn to some extent by trial and error (ibid.:16) and also to some extent by imitating the expert (ibid.:19). The expert on the other hand will not need to follow the rules, but rather they will do "what works" (ibid.:31) because they act on intuition. An expert thus will have a developed sense of *Fingerspitzengefühl*, where a novice will acquire it over a period of time. For the purposes of this study I only will focus on the novice (student) and the expert (myself / teacher).

When encountering secondary Discourses, these may be compatible with our acquired, primary ones, and can thus blend into our primary Discourses and influence our entire lives. However, primary Discourses and secondary ones can also interfere with each other, where the conflict is between "*who* I am summoned to be in this Discourse [...] and *who* I am in other Discourses that overtly conflict with [...] this Discourse" (Italics in the original Gee 1996:135). These conflicts point to contestations in society. For example when students enter fashion design, they usually do not anticipate the technical side of the diploma, especially patternmaking, where some calculations are involved. The reason given is often that art has nothing to do with numbers. This 'interference' is important in my study, as students' conflicts are shown as they negotiate the discourses⁸ of the Diploma.

In particular the unfamiliar discourses become sites of struggles as students are apprenticed into the practices that surround these discourses. For example in the diploma there are two identifiable secondary discourses that are often seen as incompatible. The design discourse is based not only in observation, analysis and visual interpretation but also in the creativity of assimilating and transforming information into own designs. Students usually are able to negotiate this side of the diploma quite well. A link can be made between this discourse and what Dreyfus and Dreyfus call an "unstructured problem area [where] an unlimited number

⁸ From this point forward the word 'discourse' – small d will include the social aspect, the ways of being in the world.

of possibly relevant facts and features [...] interrelate and determine other events” (1986:20). The technical discourse of Patternmaking and Garment Construction on the other hand, will include analytical thinking, logical ordering but also some tactile skills and Mathematics. This discourse Dreyfus and Dreyfus (ibid.) call a “structured problem area [in which] the goal and what information is relevant are clear, the effects of decisions are known and verifiable solutions can be reasoned out”. Throughout the course though, these two seemingly opposed discourses, which are also apparent in the briefs (Appendix7), need to form a coherent whole. Students are less prepared for technical side of the diploma and thus are expected to show the greatest difficulties in this area.

Texts: A Multimodal View

In a social practices approach to literacy, observation of practices surrounding texts is also of interest (Barton & Hamilton 2000). Therefore, not only the text itself, but the process of how that text was conceived / produced becomes important. In other words, at the heart of the practice are texts which are the outworking of discourses in action. The texts and the practises are important for my study as I am looking at meaning-making from a student’s perspective, highlighting the student as the producer of texts.

The texts in a fashion environment can be fashion drawings, garments, accessories, combinations of garments and accessories, images in magazines, displays in shop windows and audio-visual advertisements, but also patterns and garments. Barthes (1983) was interested, for example, in how fashion magazines described the garment linguistically, rather than analysing the image that represented the garment. His work *The Fashion System* (1983) is deeply rooted in the work of de Saussure (semiotics) (1916 translated 1983) and deals mainly with language used to describe garments, rather than with the garment itself or its production.

The structures of fashion / clothing language he takes directly from de Saussure, by linking *langue* to *dress* and *parole* to the *act of dressing* (Barthes 2004:8f). Linguistically speaking, ‘signs’ (texts) will have certain meanings that the reader ascribes to them and clothing in this sense becomes a text to be analysed. Chandler (2005) continues this argument:

Semiotics involves the study not only of what we refer to as 'signs' in everyday speech, but of anything which 'stands for' something else. In a semiotic sense, signs take the form of words, images, sounds, gestures and objects.

Barthes (1983) sees the garment as an object to be described. In his linguistic analysis, he distinguishes between the 'real garment', the 'represented garment' and the 'used garment'. He argues that a photograph constitutes the 'represented garment' because it represents someone's idea of the 'real garment'. In other words, someone has put together a scene in which the garment is to be worn (interpretation) and presented it to an audience (photograph) in a particular way. In the same way, the 'structure of written clothing' will point out the representations that attract the customer (Carter 2003). The 'represented garment', in turn, is different to the 'garment in use', because the customer is attracted to the 'represented garment'. When they purchase an item they notice that it looks different when they wear it to the representation in the image. The customer thus, never encounters the 'real garment', which would be the garment devoid of any meaning attached to it (Carter 2003:147). Barthes argues that what is described in written form and presented visually in the photograph "are united in the actual dress they both refer to" (1983:4). He continues that the visual and the written are equivalent but not identical to the actual garment, because of difference in substance and relations and thus a difference in structures.

In contrast, Aileen Ribeiro (1998:323) argues that "we cannot just look at clothes as rhetoric and metaphor, but we must regard them in an intimate relationship with the wearers". Thus a different way of looking at clothes has to be found which includes social interactions. Social semiotics is the theory which "deals with meaning in all its appearances, in all social occasions and in all cultural sites" (Kress 2010:2) and by its very nature will include images, sounds, gesture, colour, objects and clothing within the social setting. By including social practices, the 'sign' is not something independent but is analysed as always embedded in contexts (Kress 2004, Jewitt & Oyama 2001). Sign-making and meaning-making are investigated in relation to social practice. "In being interested in signs [multimodality] is interested precisely in what signs are made of, the affordances, the materiality and the provenance of modes and signs in that mode" (Kress and Street 2006:v). A study of social semiotic practices thus tries to account for the changes that show individual creativity (Stein

2008) or change of historical circumstance and social identities (Blommaert 2005). When meanings change, there are underlying social and cultural changes that have taken place as well. As power relations change within the social system, so do socially accepted meanings (Jewitt & Kress 2003, Kress & van Leeuwen 2006, Gee 2008 and Fairclough 1989).

The 'sign' is therefore a representation of what the maker wants it to represent at that moment and thereby will show the maker's interests at the moment of the representation. In this sense the sign is always motivated (Kress & van Leeuwen 2006:7f). The interest of the sign-maker will include communication and engagement with the social world in which the sign was made (Jewitt & Kress 2003:12, Gee 2008 and Stein 2003b). Because signs are made, a culture provides materials for sign and meaning-making and the range is inexhaustible (Stein 2003a). Jewitt and Kress (2003) and Kress (2010) refer to these materials as semiotic resources. In other words, semiotic resources (material) are used to produce texts (signs) of various kinds and these texts communicate the intent of the producer (sign-maker). The texts are then read by another, who has to use a different, but hopefully overlapping, set of semiotic resources to interpret the intention of the producer.

The Text Producer as Communicator

A communication model, developed by de Saussure is used by Kress and others as a starting point to develop a model for the communication between a visual text and a viewer (Kress & van Leeuwen 2006, Kress 2010 and Barthes 1983). Although the model is used in its original form in "*The Fashion System*" by Barthes (1983), Kress and van Leeuwen (2006) expand it to include intended meaning and perceived meaning. The former resides in the artist (sender) and the latter resides in the viewer (receiver). In other words the artist intends a certain meaning to be presented in their work and the viewer ideally needs to be able to interpret that meaning – perceive it in a similar way to the artist's intention. Gee (2008:12) comments that a negotiation between the sender and the receiver has to take place, which is rooted in certain social practices, but the interpretation of the message will only be received if the parties share common ground.

Kress and van Leeuwen call this codified communication between maker and viewer the 'grammar of visual design', which, "[like] linguistic structures point to particular

interpretations of experience and forms of social interaction” (2006:2). Although ‘grammar’ refers to set rules and regulations in a language, one cannot really talk about set rules and regulation in the visual arts, therefore Kress (2010:6f) has shifted away from the term and replaced it with ‘semiotic resources’. He reasons that that would be a more apt descriptions, since:

Semiotic resources are socially made and therefore [...] they are never fixed, let alone rigidly fixed. No degree of power can act against the socially transformative force of interaction.
(Kress 2010:8)

All text production has to include some semiotic resources and in the interpretation of that text, the reader brings their own semiotic resources to make sense of it. This two-way interpretation often does not rely on words when a visual text is produced and read. In other words, a visual text may or may not include words but if words are present they will add another layer to the overall meaning-making process. The maker selects from a variety of these and has to follow a certain process in order to bring their intended meaning across (Kress & van Leeuwen 2001a). However, Blommaert (2005:69) argues that the interpretation of the text relies on what is valued within an environment, as the resources that people have access to will function or cease to function in certain contexts. There thus may be a chance that the intended meaning is misunderstood, depending on the semiotic resources that are available to the interpreter.

The text therefore forms a link within the communication process. Gee (2008) points out that in order to ‘read’, there has to be a ‘text’ of some form or another. Each type of text requires different background knowledge and skill to read (ibid.:43). When communicating, different modes that aid meaning-making are involved, where spoken language constitutes only one mode (Jewitt & Kress 2003):

The meaning of the message is distributed across all of these modes (speaking of speech, gesture, posture, maybe images), not necessarily evenly. In short, different aspects of meaning are carried in different ways by each mode. Any one mode in that ensemble is carrying a part of the message only: each mode is *partial* in relation to the whole of the meaning – and speech and writing are [...] no exception (Italics in the original. Ibid. 2003:3).

A mode can thus be seen as a carrier of information in relation to an entire “ensemble”. Communication happens when a combination of modes are used to transfer a meaning /

information and will be a combination of speech, image, gesture, writing and others. Kress and van Leeuwen (2006) for example, have argued that colour can be a mode.

To initiate communication, a prompt has to be given and these prompts can only be prompts when an utterance intended to be a prompt is interpreted as such. This means that the message has to grab the attention of a participant in an interaction and hold their interest (Kress 2010:35ff). He also stated that:

Resources are constantly remade; never wilfully, arbitrarily, anarchically, but precisely, in line with what I need, in response to some demand, some 'prompt' now – whether in conversation, in writing, in silent engagement with some framed aspect of the world, or inner debate. (Kress 2010:8)

In other words, when a prompt is given that holds my interest, semiotic resources will be used to interpret that prompt. The prompt will shape what resources are needed by the way that I interpret the prompt and what I want to say in response to that prompt. In my study I will attempt identify the resources used as well as the interpretation of students in response to the prompts (briefs and instructions). The students' text in turn become prompts for the teacher and researcher. Both the resources and the interpretations will form part of the texts produced by the students. I will not use Kress's 'grammar of visual design' (2001b, 2006) to its full extent, because my interest lies in tracking processes rather than texts. Kress (2010) also has shifted his interest more to interpretation of processes rather than fixed texts.

Movements of Texts from Concept to Product

Texts have four elements / strata: discourse, design, production and distribution (Kress & van Leeuwen 2001a:4ff). Each of these constitutes a link in a semiotic chain and will influence the text as a whole. Kress and van Leeuwen (2001a:4) do not see the four strata as ordered hierarchically. The first stratum – discourse is similar to Gee's 'Discourse' (Gee 1996:127) which Kress and van Leeuwen describe as "socially constructed knowledges of (some aspect of) reality" (2001a:4). They state that discourses are formed through use in social contexts as a result of the interest of an individual within a group.

The second stratum, design, constitutes “the conceptual side of expression, and the expression side of conception” (ibid.:5), whereby discourses in context are realised. Schön (1987:41) defines ‘designing as a kind of making’. Design is not the products, but a conceptual process. Although the design informs the product, it is not the ‘real product’. The designer may or may not be involved in the actual production. For example a fashion designer in industry often does not manufacture the garment but has a team of seamstresses who do it. The designer only provides the blueprint for it in the form of a fashion drawing and TD. It can be argued, however, that the design is the product for the designer, but the process is not complete without the garment.

Technical skills are particularly important during production, (third stratum). Unlike technical skills in art, where there is more freedom to make use of these skills, production relies on technical knowledge and structures that are not as important during the design phase. Production is the stratum where art becomes artefact. When this stage is separate to design, like the outsourcing of garment production as opposed to the production of the fashion drawing, “there is no longer room for the ‘producers’ to make the design ‘their own’, to add their own accent” (ibid.:7). If garment production is outsourced, the manufacturer does not have any rights to change the designs. Lastly, distribution is the stratum that completes the process, where the artefact is brought to the customer / consumer.

As mentioned before, texts are meant to communicate and thus the four strata are not only seen from the producer’s point of view, but from the point of the recipient as well, who acts as the interpreter (ibid.:8). The interpreter has to have some semiotic knowledge of all four stages in order to be able to make sense of the intended message. However, the intended message may be interpreted differently to the intention of the producer because of the set of values the interpreter or set of semiotic resources available to them. To Kress (2010:35) therefore the prompt is of importance, which will influence that interpretation, since both parties in the communicative process are situated in certain social relations. This brings me to the translations a participant has to engage with when making meaning in any form of communicative act.

Translation: Between Languages and between Modes

In linguistics, a translation is the reworking of a written or spoken text into a text in another language with, ideally, the same meaning. The mode of the text usually stays constant, when a book is translated to another book or a speech is translated simultaneously at conferences or gatherings. Since the two texts are situated in different social contexts, some adaptation in relation to language usage, meaning and place of action may occur. This is evident especially in the translation of novels when location is changed to bring the action closer to the intended audience. However, the original intention has to stay the same and the translator is faced with some choices of how to accomplish this. Newmark (1988) points out that between texts there can only ever be approximate equivalence, since languages are never fully compatible.

This incompatibility between the source and target language is discussed in great detail in translation theory. The discussion centres on equivalence between the source language and target language (Newmark 1988, Zakhir 2009, Hodges 2009 and Davaninezhad 2009). All writers come to the conclusion that equivalence cannot be achieved and that any translated text will only ever constitute an 'optimal translation' that approximates the intention of the author in the target language. In order to achieving this optimal translation, a 'deep knowledge' of both the source and target languages is important (Méndez & Vallejo 2009). A translator, in other words, has to be fluent in both languages and has to be able to negotiate the fine nuances of meaning in these.

Kress and van Leeuwen (2001b:38) have dealt with a similar translation process, where images are reworked into written texts or vice versa. They (2001b:36f) distinguish between two types of translations: transduction, where the mode changes and transformation where the mode remains stable. Kress (2010) uses the general term translation to encompass both types. Translation, in other words, will be the overarching term, which denotes a "process where meaning is moved" (ibid.:124). This movement can take place across cultural contexts or across modes. Transduction and transformation are thus types of translations, where transduction denotes a modal change and transformation will retain culture and / or the mode. In this study I will make use of the transduction principle where a design is re-worked into a pattern and again into the garment, where the intended meaning of the design is

moved but the mode changes. During the transduction process I describe, there are numerous smaller transductions from one mode to the next which, when combined, will result in a re-worked text. Through the process of smaller transductions, the meaning of the original text is bracketed and will appear unchanged only once the second text is formed.

When introducing a change in mode, the complexity is increased because the 'deep knowledge' (Méndez & Vallejo 2009) in both the source and target texts implies knowledge of skills, abstract concepts and technologies. I do not propose that there is a possibility of 'surface knowledge' or even 'superficial knowledge', but that 'deep knowledge' is an understanding and engagement with the discourse, modes and resources in all three subjects in the diploma. This is as important as fluency in both languages (source and target) during a translation, as not only written texts are interpreted but drawings, patterns, garments, diagrams, images and constructions as well. A student, in order to gain that deep knowledge, needs to be able to read and produce the texts presented. Education in the creative fields has to ensure that this is the case by introducing the student to a variety of texts, their interpretations and possible transductions not only from a producer's view but also from the view of a consumer. Schön reiterates this in saying that:

students learn by practicing the making or performing at which they seek to become adept, and they are helped to do so by senior practitioners who [...] initiate them into the traditions of practice (1987:16f).

If a mode is "a socially shaped and culturally given semiotic resource for making meaning" (Kress 2001a, 2001b, 2010), it is determined socially and thus not a fixed entity that can be described easily. He makes mention of the following: '*language*' as both speech and the written word, '*visual*' as image, colour and gesture, '*actional*', as manual action, and '*spatial*' as 3-dimensional objects (Kress 2001a). In my study I found that all of these modes were present, had to be interpreted and produced by the students, pointing to the complexities. Kress (2010) also points to difficulties in naming modes, in particular in three dimensions, where I not only looked at the body or the dress-making dummy but also at the garment's wearability.

Design Education: Practice and Difficulties

Donald Schön's philosophy of "The Reflective Practitioner" (1983), in which he sought to address professional practice, learning and skills acquisition (Waks 2001) is used extensively in design education. In his work, Schön identifies the dilemma of educators who are caught between technical studies and real-life. He thus develops a new epistemology which draws on professional knowledge in "*Educating the Reflective Practitioner*". Students are "novice learners who want to learn the process" (Waks 2001:45) but as such are still excluded from the field. In order to become experts, they need to deal with design problems and through demonstrations find their own solutions. This places a great strain and responsibility on the teacher as they expect the novice to "do" what they cannot do yet but also the teacher cannot as yet explain to the student what they want them to do because they would not understand (Schön 1987:83).

As Gee (1996:139) points out, the acquisition of a secondary Discourse can only happen if something is taught, in as much as it is done:

a Discourse is being mastered by acquisition [...]. You cannot overtly teach anyone a Discourse in a classroom or anywhere else. This is not to say that acquisition cannot go on in a classroom, but only that if it does this is not because of overt teaching, but because of a process of apprenticeship and social practice.

Design education, in many forms "involves 'know-how' skills [...]. The acquisition of such skills comes from years of repeated practice and not simply from following instructions" (Crabbe 2008:10). Design education is deeply rooted in the apprenticeship model, but educators have largely exchanged the practice of their field for teaching. Teachers of design are not practitioners in the real sense because what they do is teach rather than be designers their fields. This often means that 'mastery' of their field is not quite that of an expert, since they are required to explain the basic rules to the 'outsider' of the discourse on a daily basis. I will return to this argument in my discussion in Chapter 5 by commenting on Donald Schön's (1987) identification of the difference between "knowing-in-action" of the practitioner and the teacher.

Design has always been associated with creativity and the creative processes, yet no single theory for design or creativity exists. In design, the act of creating finds an outlet in the form of a piece of art or artefact which requires the artist to generate a number of ideas Crilly

(2010) calls 'design solutions'. Crilly (2010) and others have taken creativity as an activity of problem solving (Sternberg & Lubart 1999, Sternberg 2006 and Boden 1994). Their studies suggest that creativity is something extraordinary and original. Others have taken the view that creativity is a combination of personality, values and motivations of an individual (Karpova, Marcketti & Barker 2010:104, Murray 2004).

Kress and van Leeuwen (2001a) do not see design as merely problem solving, but as a conceptual stage in any form of communication, which also may include creativity in expression. They, in contrast, see creativity as ordinary. Each person is creative every day. Hofstadter would agree with this:

Creativity is part of the very fabric of all human thought, rather than some esoteric, rare, exceptional, and fluky by-product of the ability to think, which every so often surfaces in places spread far and wide (1985:527).

He continues to say that creativity is inextricably linked to intelligence, and thus something only humans have. However, although advocating that creativity is part of being a human, he sees ordinary acts of creativity separate from "highly creative ones [by] some combined sense of beauty, simplicity and harmony" (ibid.).

When talking about art, most people will agree that there has been a creative process that is more visible than the creative way of negotiating a traffic jam for example. Thus I want to agree with Hofstadter, that creativity is both ordinary and extraordinary. Ordinary because every day we have to negotiate a chaotic world and make sense of the things surrounding us (Hofstadter 1979:673). Dealing with this chaotic randomness requires each individual to make creative decisions and each one will do it slightly differently. Creativity in the extraordinary sense happens when some individuals rise above the everyday to greater heights and are admired by others for what they do. This admiration can lead to worldwide fame.

For Hofstadter, the world is random and thus we "absorb [some] of that randomness" (ibid.). This interaction will lead us down paths that are just as random. Thus, we continuously come up with statements of 'possibility', some more sensible than others. This Hofstadter calls 'slippability'. He says that "the slippability of a feature of some event (or

circumstance) depends on a set of nested contexts in which the event (or circumstance) is perceived to occur” (1979:643). This ties in with the social aspect of creating and that interpretation of circumstances will yield solutions which can be acted on or discarded. It also means that the process of designing is the competent interpretation of a number of variables and constraints (Schön 1987). In addition to things being slippable Hofstadter uses the idea of a ‘spark’ which sets us on the path of ideas that then slip from one to another (1985:171).

In other words, an initial ‘prompt’ will lead to a series of thoughts, like one ‘spark’ lighting another and another. As the thoughts are formulated and move along, other thoughts are discarded and rejected. Hofstadter does not say that all thoughts yield creative results, but only some. He does not provide an answer to why that might be. Design research and research into creativity does not provide an answer either, but it can identify these instances of creativity as an innovative solution to a problem (Murray 2004). Sometimes even just one aspect of a prompt can yield results through slipping that will form a work of art (Hofstadter 1985:206), for example when researching during the subject of fashion design, one trend will stand out more than the others and that will spark a series of research that may take a student on a voyage of discovery. This process of prompting, slipping and fixing along a continuous meaning-making route can be called a semiotic chain.

Semiotic Chains: Meaning-making by ‘Slipping’ and ‘Fixing’

An important study that informs this research is Stein (2003b), in which she analyses the formation of a semiotic chain by looking at how primary school children created a three-dimensional doll. She draws on Hofstadter’s idea that a concept starts without words and by slowly changing variations and combinations, “an extraordinary array of different possibilities and variations are produced” (1985:233). New ideas can be added and when the concept enters a new domain, it will develop in unexpected ways (Stein 2003b:135). She sees slippage as forming the bridge between the classroom, home and community. Slippage happened when students migrated between contexts, in this case from the class to the community and the home environment. She describes a process as being slippable when at any stage things can get added and dropped, and ideas get developed by further prompts. Thus all processes are slippable, since thoughts never move in a straight line. In the case of

my research this happened when the lecturer gave advice which led to further research (see Caroline's research process on page 74). Stein reiterates that, "although the object appears to be 'fixed' in the sense that it materialises into what appears to be a static text, the meanings attached to the text are unstable and fluid within the semiotic chain" (2003b:136). When slipping has stopped for a particular product or process, a fixed text or an artefact will result, fixing meaning in the text as well as fixing the text in time. Each text then may give rise to another process of slippage. Slipping and fixing will continue until another object or text is formed. Thus, fixing is the manifestation of the process of slippage in time and space through texts, be they art or artefact.

Where students thus move between subjects, and the fixed text has to be transduced, each of these transduction processes will start another process of slipping and fixing. During this process of reworking, 'tri-lingual' challenges arise because fluency in three subjects is required. That is to say they have to gain that 'deep knowledge' (Mendez & Vallejo 2009) that is required to not only make sense of the text in the original format, but also in the new. This in turn means that even in the process of transduction, the creator of the texts has to have a 'deep knowledge' of all the modes and related discourses. Although there are not only three modes involved, since each subject is multimodal, I propose that the modes for each subject function as a cohesive whole that will constitute the 'knowledge' to be acquired, which then can become 'deep knowledge'.

As the student moves across the three subjects, each text that is produced in one subject is very different to what will be produced in the other two, and yet the three texts are representations of one other. This calls to mind Fairclough's term intertextuality, which refers to "the property [of texts] being full snatches of other texts" (1992:84). He adds that texts not only are representations of other texts, but they respond to older ones and anticipate newer ones. Similar to a conversation, the interactions are responses and anticipations that are expressed verbally (ibid.:101). In the three subjects, as the texts move along the continuum – the semiotic chain, the design responds to the brief, but also to designs that have gone before. The drawing then anticipates the pattern and the garment to close the cycle. The patternmaking environment in turn takes the drawing as historical, and anticipates the garment, where the garment then responds to the pattern and anticipates

new designs. Not only is there a conversation, but the transductions have to make sense in all texts. However, similar to a linguistic translation, the transduction process will only produce 'optimal' texts as equivalence cannot be achieved (Kress 2010, Newmark 1988). Although Kress (2010) does not judge the transductions as optimal or non-optimal, I want to compare the texts to each other and as such a form of judgement or evaluation and comparison has to take place. In Fashion Design, for example, the technical drawing can be interpreted as a garment, but the finished garment is quite different to the technical drawing not only in materiality (drawing versus fabric), but also wearability. This echoes Barthes (1983) who comments that the 'garment in use' is very different to the 'represented garment' as discussed previously.

Having explored the literature, the transductions can now be mapped onto the arrows and the subjects of Diagram 1.1 in the following, simplified way (Diagram 2.2):

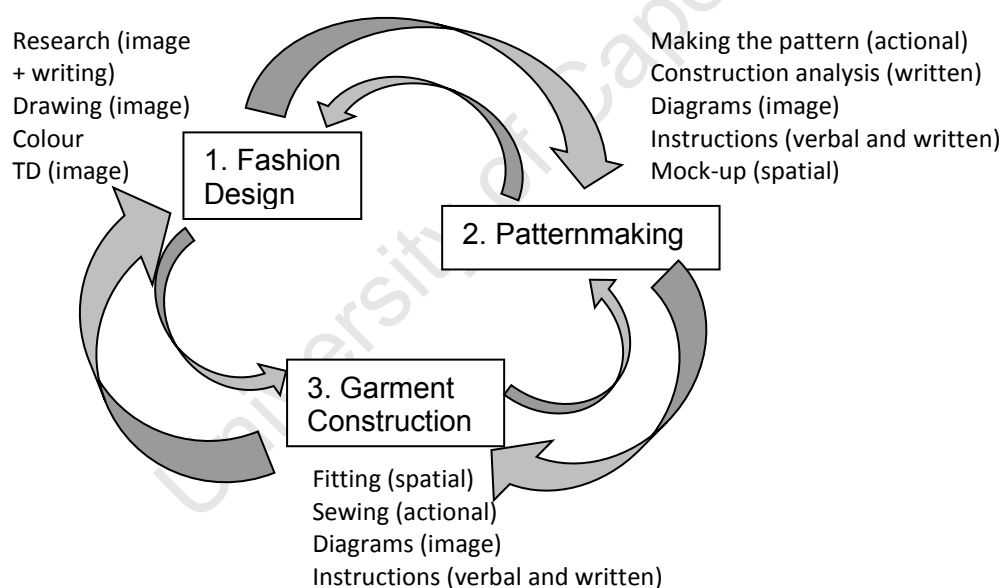


Diagram 2.2: Transductions in the different subjects and between subjects

The different modes (writing, image, actional and spatial) are present within the diagram as part of each separate subject and transductions take place between each mode. Thus there are a multitude of combinations to which I will return in Chapter 4.

As meanings are made in each subject and texts are formed into other texts, coherence cannot be lost. The lecturer in this case is the reader and the student the author, since the lecturer has to understand the intended meaning of the texts the students have produced.

At the same time, the lecturer provides the students with prompts in the forms of briefs (Appendix 7) that limit and define what the student has to produce. Coherence is evaluated by how well the garment compares to the drawing. In this research, however, I attempt to reserve judgement, and rather focus on the process of beginner students and the literacy demands. In most institutions the literacy demands, though different for separate subjects, do not have to overlap and feed into each other, to the extent that the three main subjects do in the Diploma in Fashion at DAF.

While moving from one subject to another in the Diploma, a student has to make meaning in three different settings. Each time this meaning has to be applied and reworked in a different way from one setting to the next. These ways of application and re-workings include layout, aesthetics, interpretations of themes, accuracy and steps of construction. Layout forms part of the aesthetic appeal of the storyboard, which is the result of the interpretation of a theme. Accuracy and logical ordering of steps has to take place in the patternmaking and garment construction environments. The rules that govern the latter two are about accuracy, neatness and logical ordering (Rissanen 2007, Koh & Lee 1995). Specifically in the Patternmaking environment certain set principles have to be mastered in order to adapt a pattern. Where Koh and Lee (1995) discuss eight elementary principles of patternmaking and five rules for pattern-piece compatibility, Rissanen (2007) sets out different sequences in which the process from design to finished garment can take place. In some cases the pattern is the starting point and design happens simultaneously on the dummy, as fabric is draped and style is changed.

The garment construction environment also has set conventions which are used. Students are introduced to these conventions already during the pattern making process, when pattern pieces that are separated will have to be sewn together during construction. Once the pattern is taken apart into its different pieces, it is re-assembled during the mock-up stage and in this way the full construction process can be envisioned. The garment will then take shape as piece is added to piece.

The Educational Environment: Concepts for Analysis

The discussion in this chapter introduced the following concepts: literacy, discourse, Discourse, slippage, fixing, transduction and mode. I noticed that transduction was a small process compared to what the students were required to do, therefore I had to use a different scale in my analysis by looking closely at a semiotic chain rather than at separate transductions. In addition I had to find a way to describe the technical discourse as it appeared in the actions of the students. For this reason I used '*Fingerspitzengefühl*', which encompasses actions of people interacting with others as well as with materials and objects.

I mentioned that the education environment is quite different to the 'real world' and will expose the dilemma of the teacher versus the practicing professional. This dilemma is highlighted by taking a look at how students negotiate the subjects, interpret the subject matter and produce texts. Since students are not experts in the field but want to be, meaning-making processes of the students will identify shortcomings in the teaching approaches. The term 'discourse' (Kress & van Leeuwen 2001a) is used to show that social practice is included in all forms of communication. These communication processes call for interpretations on the side of the sender and the receiver (de Saussure 1916, Kress 2010 and Kress & van Leeuwen 2006). In the fashion diploma these take place by means of a number of texts that are transduced (Kress 2010) into other texts but have to keep the same meaning. I argued that the linguistic translation process followed the same lines as the transduction process (Kress 2001b) and included 'intertextuality' at its core. Student's meaning-making of what is provided is a conscious and an unconscious process that uses the given 'prompt' and 'spark' to slip from one thought to another to fix texts in their final form. I looked in particular at the creativity and design and argued that both are loose concepts that cannot be pinpointed. In the educational field I looked at Donald Schön's philosophy of the "Reflective Practitioner" (1983) to inform my identification of the student's difficulty in becoming a practicing professional at a later stage.

The next chapter takes a closer look at the methodologies used in the research and describe the methods, steps and selection process in greater detail. I then move to the analysis of the data in Chapter 4.

CHAPTER 3 *Methodology*

In this chapter I provide an account of the methodology and methods used in this study. The processes of collecting and analysing the data are informed by certain approaches which are appropriate to the theories discussed in the previous chapter.

Methodologically, this study is located within the qualitative, interpretive research paradigm. Terre Blanche and Durrheim suggest the use of interpretive methods “to describe and interpret people’s feelings in human terms rather than through quantification and measurement” (1999:123). Hitchcock and Hughes reiterate that: “Interpretative researchers [...] stress the principles of intentionality to grasp the active side of human behaviour” (1989:28). Research conducted in this paradigm centres on people as the originators of thoughts, feelings and experiences. The methods used study the participants in their contexts and can thus look at occurring phenomena by deeply probing and analysing them through a variety of methods (Cohen & Manion 1994:106). In other words, using a qualitative, interpretive methodology means that we can learn first-hand about the social world that the participants find themselves in. Thus I am able to form an “understanding of how events, actions and meanings are shaped by the unique circumstances in which they occur” (Maxwell 1996:19).

Since I am attempting to analyse meaning that the students have made and how their understanding was influenced, the methodology I have chosen will be compatible with this approach. The strength of qualitative research, as Maxwell (1996:17) points out, lies in the fact that it focuses on people and specific situations and emphasises words rather than numbers. This means that relationships can be described in more detail than when a quantitative approach is used. In this study I do not set out to prove a hypothesis but examine the relationships between what students say and what they do.

Purpose of the Research

I attempt to explore meaning-making processes as described by the participants, and aim to point out differences of interpretation to prompts in the form of briefs. These reactions to, and interpretations of prompts reveal challenges experienced by the students. Because

experience and internal meaning-making are studied, the qualitative approach will be best suited to reveal these. I will further use the texts that are produced in the different subjects to compare what is being said by the students to what is present in the texts. My interest does not lie in textual or language analysis specifically, nor does it aim to reveal cultural backgrounds, but rather to explore how the participants, as producers of texts, have made meaning of different semiotic resources that were available to them and how they have negotiated the variety of modes in the three subjects. In other words I do not analyse the text and language used for the meaning behind it, but rather ask the maker of the text to explain their intended meaning.

My study will constitute a case study in which the first project will be studied as a case, using elements of an ethnographic approach. "The ethnographic approach [...] is central to the ways in which New Literacy Studies research literacy as social practice, using fieldwork methods to investigate how people's ideas and everyday practices shape the cultural use of literacy in their local communities and contexts" (Stein 2003a:84). The methods used in these kinds of studies include participant observation, interviews, field notes, transcribed conversations, artefacts and documents. My methods will be a combination of questionnaires, application essays, transcribed interviews, artefacts (patterns and garments) and field notes (reflective journal). My interpretive approach is aimed at the student's meaning not only through the texts, but through their own explanation of that meaning.

Methods

Questionnaires are the methods for data gathering when conducting a survey. However, the data gathered in the questionnaire developed for my study did not constitute the main source for data analysis, but only assisted in the selection of participants. Cohen and Manion see surveys as typically:

gathering data at a particular point in time with the intention of describing the nature of existing conditions, or identifying standards against which existing conditions can be compared, or determining the relationships that exist between specific events (1994:83).

The questionnaire was designed to identify possible candidates by combining tick-boxes and open-ended questions, and in this way was used to "determine relationships" (ibid.)

between the participants. The open-ended questions were then compared to the application essay and yielded information on background, interest and future aspirations.

Another method used in this study is that of interviewing the participants. All interviews were semi structured, which allowed for depth, expansion on answers and discussions (Hitchcock & Hughes 1989:83). For the first interview the questions were not the same across the sample as I needed to account for differences in the application essay and interests expressed in the questionnaire. During the second, third and fourth interviews I asked the five⁹ students the same questions, but I also could refer to the texts and ask for clarification, explanations and process progression (for questions asked, refer to Appendix2).

Collection of Data

As a lecturer at DAF I had access to the students, their application essays and I could structure the interview times around my teaching schedule and administrative obligations. The staff were supportive of my study, yet some time was occupied with administrative work that I had not anticipated when planning for the study.

The following data sources were used in this study:

- An initial questionnaire which informed the selection of students
- The application essay of the selected students (Appendix 3)
- Four interviews with each participant (see example of interview transcript – Appendix 9)
- One text per subject for each participant used in conjunction with the interviews
- Focus Group discussion to clarify processes identified
- My reflective account of the interviews

Because of the limited scope of this study, each of the above will only be touched on briefly in the analysis and not analysed in-depth.

⁹ I have gathered data from 5 students and only during the transcription process reduced the participants to three. The reason for selection is described on page 47

Data Collection Preparation

In preparation for the research I analysed what I called 'well-made texts', making use of multimodal textual analysis, in order to identify the different modes that the student has to engage with. The well-made texts were collected from a first year student from the previous year (2010) and analysed in order to provide a framework for analysis of the data. This analysis aided me in identifying discourses in the different subjects and finding elements that needed to be present in the work and interview answers. These well-made texts were used in the description of the "ideal process" in Chapter 1. The purpose of the analysis was not to compare student's work but to provide me with a language of description for the analysis in this study.

As part of the preparation and in order to test the validity and relevance of the initial questionnaire, a pilot questionnaire (Appendix 2) was filled in by all first year students of the previous year (2010). The pilot questionnaire was then adapted by rephrasing some questions and excluding others. Answers to the questions I excluded for the Initial Questionnaire confirmed my interest in the difficulties that students have when moving across subjects. However, these were posed to the participants during the interviews.

Data Collection Process

As a lecturer at DAF, I had the privilege of accessing the student information of all applicants for the current year (2011). The initial questionnaire (Appendix 2) was filled in by all fifteen students and I then proceeded to select the participants by comparing their answers to their application essays. I purposefully chose students with a variety of backgrounds in all three main subjects. However, I decided not to compare students but to rather concentrate on the difficulties experienced in moving across subjects. I therefore proceeded to look at individual students and their particular meaning-making processes and development.

I selected the five students by comparing their questionnaires to the application essay. I also ensured that diversity in terms of race, age and gender was taken into account. Diversity played a role, since social semiotics is concerned with meaning-making, cultural differences and access to resources. My focus is not on social background or cultural differences, however, I found that these formed the basis on which design decisions were made, for

example Priscilla used her interest in politics for her designs. My main focus is however, on the way in which interpretation takes place. Age plays a role in maturity levels and work ethics, whereas gender in the fashion industry is a major divider, because historically women are the workforce and men are the designers. Because all these factors influence the student's perception, diversity is important. However, the main factor that binds the selected individuals is the level of exposure to the industry as a whole; all other issues are less important in order to gain understanding across a diverse class. 'Level of exposure' was described by the students in the questionnaire when commenting on the three ticked boxes about design, patterns and sewing (Question 2, 3 and 4) and signified an exposure to clothing, magazines and finished garments, and the manufacturing process including patternmaking and garment construction.

The intake for 2011 was 15 students of which I chose five, which constituted one third. During the analysis I reduced the number to three because of the amount of data that the five students provided. This selection did no longer take race into account but rather focused on the difficulties of a beginner and the availability of all the artefacts. All three students happened to be black, which suggests that there is a link between racial identity and exposure to the fashion industry. All three participants listed English as their preferred language with home language being either English or a combination of English and an African language. This could account for the individual way the students expressed thoughts during the interviews. Of the original five, one participant had not handed in the final garments and was reluctant to do so even for the purpose of this research and thus the data were disregarded. The other participants' data were disregarded because the skirt pattern did not include all the pieces and was very difficult to photograph as the pieces were very big.

After the initial selection, consent forms were handed out and interviews scheduled. The first three interviews were conducted over a period of five weeks and the last one approximately 6 weeks later because of my unforeseen administrative duties. During the five week cycle the texts were produced. I kept a reflective account during the interview process. The circumstances that the students were asked to relate, recall and describe stretched over the same period. The last interview perhaps distorted their views, because of

the gap in between, but I nevertheless tried to capture the essence of their answers and interpret these according to the time that they had taken place. Finally, the research culminated in the focus group. Because two subjects were unfamiliar to the students and I had to rely on verbal descriptions, the texts had to be used in conjunction with these descriptions to reveal what had been done.

Because of the slightly informal setting at DAF, interviews could be conducted spontaneously and at no time did I notice that the students were uncomfortable talking about what their experiences were. The questions from the interviews related to subject-specific information, interpretations and methods used to produce the texts as well as high and low points in the process.

Data collection steps and times:

- Application essay (written before entering the institution).
- Orientation day (before interviews and classes had begun): Initial questionnaire with all students in the current first year (2011). These questionnaires were not anonymous, because I needed to know who filled in each questionnaire to compare answers to their application essay- received as part of the portfolio requirements, and for the interviews.
- Week 1 of class: An introductory session to the research was held and the consent forms were filled in by the five students.
- Week 2: A short individual interview was conducted, which looked at the application essay and the questionnaire. Questions relating to 'exposure' to the industry and manufacturing, interest and personal history were asked (First Interview). I also looked at the application essay to see if there were any indicators that needed to be clarified, like the catchphrase: "a passion for fashion" that often appears in students' explanations of why they want to study fashion design.
- Week 6: Individual interview on the fashion design process for their own designs (Interview 2). This interview contained questions pertaining to the following: Interpretation of briefs for Fashion Design, anticipation of problems that were encountered and solutions to those.

- Week 7: Individual interview on the patternmaking process for their own designs (Interview 3). This interview consisted of questions relating to Patternmaking and followed a similar outline to the second interview.
- After the holidays (approximately 6 weeks after finishing the garment): individual interviews on the garment construction process and the feedback received from the reports (Interview 4). This interview consisted of questions relating to Garment Construction and followed a similar outline to the second and third interviews.
- Focus group to clarify processes identified. The group was asked questions relating to the overall process that was predetermined by the placements of subjects in the timetable. In particular I was interested in links formed between subjects and understanding of the elements needed to take a design through the production process and how their knowledge was expanded.
- Transcription: During the transcription process the final three participants were identified.

Ethics

In order to avoid a possible conflict of interest between UCT and DAF, I sought to comply with both UCT and DAF ethics policies.

The ethics concerning human subjects was addressed by keeping the identity of the students confidential by changing all names. Although the initial questionnaires had been filled in with the names clearly stated, and the application essays also revealed their names, I have made every effort to keep anonymity. Anonymity and confidentiality were discussed and agreed on by means of the confidentiality form which the main participants were asked to fill in (see Appendix 1). Since participation was voluntary, students participated in the research of their own accord and were well aware that their work would be used for my study. I assume that students felt safe with this arrangement since there were no objections either when filling in the consent form or during the interviews.

Although I had obtained verbal permission to mention lecturer's names in this thesis, I decided to change them in order to limit identification. Identification could still take place

when visiting the website, therefore complete anonymity cannot be guaranteed, and thus the permission obtained is still valid.

The Role of the Teacher-Researcher

The use of interpretive methods will involve the researcher as a participant in the action (Terre Blanche & Durrheim 1999) and this is especially true of my study, in that I am not only functioning as the researcher, but as the lecturer as well. I will now discuss my role as lecturer-researcher and how I attempted to keep an objective stance, while acknowledging the inevitable subjectivity that comes with working in the interpretive tradition.

The time commitment was quite substantial and this compromised time management; not on the side of the students, but on my side. During the time of the research I had had other administrative commitments, as mentioned before, and this meant that the last interview was conducted approximately six weeks after the project had been handed in, yet I found that the quality of the data was not affected.

Because of my dual role as teacher and researcher, I kept a reflective account as far as possible, which helped sharpen my awareness of possible role conflicts. I found that interruptions during the interview (knocking, phones ringing) often made me lose my train of thought and left some questions unasked. I also found that as a lecturer I was all too willing to help students with questions concerning work that came up during and after interviews.

Validity and Reliability of the Data

Validity is “the extent to which the materials collected are true and represent an accurate picture of what or who is being studied” (Hitchcock & Hughes 1989:45), thus the data gathered in this study through a variety of sources will be representative of the meaning-making processes the students describe. Issues of validity are raised as follows: the researcher’s involvement in the events may influence participants’ responses to the researcher and the event as a whole, and secondly whether the data gathered in one school can be applied to others (ibid.:61). I addressed the first concern in purposively selecting the participants so that a range of voices were heard. I also attempted, as far as possible to keep

my role as researcher separate from that of lecturer by conducting individual interviews so as not to have outside influence impacting the students. A fuller picture could be painted through my experience in the fashion field as well as my 'insider' status at DAF. Although the second question also addresses generalisability, validity can also be tested by applying the data to other contexts, but this concern cannot be addressed in this study but could be tested at another stage.

Reliability in turn is the "extent to which any particular method of data collection is replicable" (Hitchcock & Hughes 1989:61). Terre Blanche and Durrheim (1999:64) argue that interpretive methods exchange reliability for dependability. This means that the reader will be convinced that what the researcher has said is indeed what has transpired during the course of the study within the context that was described (ibid.). By using interpretive methods, I am taking some difference in behaviour into account, not only from one setting to the next, but also between individuals. This means that through the rich descriptions of the processes the students go through I attempt to point out these differences.

Data Analysis

The texts the students produced are interpretations of the discourse and social contexts that the students find themselves in. In the production of these texts a chain of meaning is formed (semiotic chain). Because transduction is taking place at the same time, I will identify the modal shifts as well as the formation of the semiotic chains below and further analyse these in the following chapter.

In order to recognise the chain, I looked for themes that were identified by the students after receiving their briefs and how these developed with time. The chain looked different for each student, but in order to compare their own chains, the following ideal chain was developed. The steps were numbered and then compared to the individual chains. I also will indicate where these steps fit into the production cycle (Diagram 1.1).

Fashion design

1. Research current trends
2. Identify emerging theme(s)

3. Find historical background
4. Select images for mood and styling details
5. Draw 10 designs and select three for the storyboards

Thicker arrow, pointing to patternmaking

6. Find fabric and colours
7. Draw fashion figures
8. Develop Technical Drawings
9. Select storyboard elements and decide on placement of figures and presentation of storyboard

The thinner arrow will indicate the changes made due to advice from the pattern lecturer or due to difficulties encountered, or revisions done without assistance.

Patternmaking

10. Analyse TD and break into pieces for patternmaking
11. Produce pattern
12. Sew mock-up

Thicker arrow pointing to garment construction including Step 17

13. Write construction analysis
14. Fit mock-up
15. Alter pattern
16. Produce final pattern
17. Cut out pieces from actual fabric

Thinner arrow pointing back towards patternmaking: making changes due to construction problems.

Garment Construction

18. Construct garment
19. Add finishing touches
20. Final press

Thicker arrow pointing towards Fashion Design: change design and storyboard because of previous changes

Thinner arrow pointing back from Fashion Design: comparing garment to storyboard to see whether drawing is representative of garment and vice versa.

In the interviews the students revealed different orders to the one above, as they tried to explain their meaning-making and manufacturing processes. The following colour codes were used: Black – start of the chain, pink – a difficult step as identified by the student, red – a high stakes change, difficulty or missed step, grey – a missed step which did not impact the chain in any way. I used these particular colours because of their affordances – red signifies danger and pink perhaps less so, whereas grey is neutral and could thus be used for a step that did not impact the chain. I used the interviews to explore the problems encountered with the transduction process, which was highlighted as the chains were revealed.

Slippage was recognised in the data by taking a closer look at Hofstadter's (1979, 1985) definition of slippage and the unconscious processes at work. Mainly my identification was informed by my knowledge of the 'ideal process' as well as when students specifically pointed to where they got stuck.

In the next chapter I will introduce the participants and present the analysis of the data through revealing slipping and fixing by formulating individual semiotic chains.

CHAPTER 4 *Data Analysis*

In this chapter the data will be analysed under two main headings, namely ‘Slippage and Fixing’ and ‘Transduction’. The analysis of these two concepts will answer the research question with all the sub-questions stated in Chapter 1. I will argue that what we make the students do as novices is not a straight-forward process, but an intricate one that requires the lecturers to provide an in-depth explanation – more than we are giving at the moment. The intricacy lies in the complexity of the transduction process as well as in the skills acquisition to negotiate the tasks and subjects. It also means that a beginner, who cannot yet understand the explanations, is set on a path of discovery by slipping and fixing through their own interpretations in order to transduct to the best of their ability.

I will first introduce the students individually by looking at their initial questionnaires and application essay to give background information. Then I will discuss slippage and fixing for each student by looking at the formation of their semiotic chains. Lastly transduction will be discussed in relation to slipping and fixing along that chain. Both sets of data were collected from the four individual interviews.

Introduction to Students

James is a 20 year old¹⁰, who grew up in Mthatha in the Eastern Cape. After school he has completed other studies in media and graphic design. His application essay stretched over three pages and gave substantial background information about growing up in an all-female household, the death of his sister, his struggle with finding his own identity and what he wants to achieve with his designs in the future (refer to appendix 3). As a child he used to “take out my sister’s old Barbie doll [...]”¹¹ and I would sew dresses to fit the doll” (Application Essay). With his fashion education he wants to design clothing that will change women’s view of themselves.

¹⁰ Although I was not explicitly interested in selecting students along racial lines, their racial identities played a significant role in student’s interest as well as future aspirations.

¹¹ Quotation conventions: I will retain spelling and grammar errors used in the originals. A ... will indicate a pause and [...] will constitute an omission of words or phrases.

According to the initial questionnaire he did not have any previous experience and he repeated this in the first interview. He did use the phrase “a passion for fashion” that he tried to describe in the following way: “This industry requires true passion and a flare for it. You aren’t guaranteed to be successful but if you believe in yourself and you know your work, some good could come of it. It’s a passion for fashion” (Questionnaire). He thus sees passion as an important ingredient in life, whether one is successful or not. With knowledge and passion some good can be done. He does not define what that “good” is, but from the application essay his interest lies with empowering women.

Priscilla is a 19 year old, who grew up in Johannesburg. She has not done any post-school studying before applying at DAF. In her application essay (Appendix 3) she gives some background on upbringing and states that her first design “was a yellow and black silk dress inspired by the soccer world cup as well as Africa”. She continues that her interest comes from designing clothes for her dolls and redesigning her own clothes into something that “pleased my fashion sense better” because what she found in the shops was changed by cutting up the garments once she had brought them home (Interview 1). She did say, however, that she made “a mess” of them. She describes herself as a “great analyst who pays attention to detail” (Application Essay), which she described only in terms of being able to spot trends (Interview 1). She wants to eventually design unisex clothing in order to eradicate gender-based discrimination. When I asked for further explanation during the first interview, she saw clothing as a possible gender-equaliser: “So if there were unisex clothing, like something that both the women and men could wear then there would not be any contrast.”

She, like James, used the phrase “a passion for fashion” (Application Essay) and during the initial interview she described it as being able to have fun while working and “at the same time catching up on your interests”. This enthusiasm was emphasised in the initial interview. She said that what she was learning was going to be fun and she could take pride in what she achieved.

Caroline is also a 19 year old. She grew up in Pretoria and also has not done any studying after leaving school. She had been interested in fashion since she was a child and her first

drawings were “poor illustrations of Cinderella ball gowns and other items of clothing” (Application Essay). Her dream is to start a label in Zambia because she sees the market potential in that country. She has some family there and her label can make a “contribution to the community by creating employment” (Application Essay). She continues: “Design is more than just a possible career for me” and it is “just as important as [...] law or medicine”. She explains this by saying that fashion was the only constant throughout her life, even when she went through struggles.

Her eagerness and enthusiasm, her “passion for fashion” (Application Essay) is evident as she explains:

I have never been more eager to learn about anything else in my life. Every day I think about how amazing 2011 will be when I am studying fashion design. My excitement grows stronger for I know that a whole new world is waiting for me.

This enthusiasm also was evident in the initial interview, where she says: “I was telling my friends: ‘I feel like I’m not even going to school ‘cause every day is just fun, fun, fun.’”

She indicated in the questionnaire that she has had some experience in all areas. She does mention that she taught herself to sew by hand, has copied patterns from magazines and also tried to come up with patterns by herself. She seemed to have a good understanding of what the course entails and how it could be applied to future opportunities.

In summary, the three participants had a range of fashion related skills before coming to DAF. James indicated that he did not have any, Priscilla had some design and pattern but no sewing experience and Caroline had some experience in all three areas. All three were more comfortable with designing than with sewing and patterns, since all three indicated having done some previous inspirational drawings or dressing dolls. In the three data sources, namely the application essay, the questionnaire and the initial interview, this came through strongly. All mentioned watching Fashion TV or reading magazines or drawing dresses. Their “passion for fashion” points to the dominance of the visual of the design discourse and shows their acquisition up to that point. Kress (2006:16f) notes that this is consistent with how learning takes place in the formative years and at school. A discourse of art, in which aesthetics and the visual has been established through various media, will depict a Western,

European perspective on fashion. This is especially noticeable in the types of media the students mention: Fashion TV, magazines and Internet. Kress points to a “naturalistic coding orientation” (2006:165) in which common sense and ‘the real’ is given preference over abstraction.

I can deduce from the media listed that the discourse presented is that of ‘passion’ to create, to be talented and to be socially relevant, but also to be interested in clothing itself, in the designs and in the way they are presented in magazines and shop windows. To a large extent the phrase refers to clothing and shopping or even appreciating new designs.

When expressing their future plans either in the essays or in the interviews their convictions were revealed. All three wanted to make a difference when finished with their studies. James wants to empower women, Priscilla wants to have both genders equalised through the clothes she creates and Caroline wants to create employment through her own label. When analysing the rest of the data I noticed that their social and cultural backgrounds became the basis on which design decisions were made, since their designs performed a narrative function and could externalise internal meaning making. Kress (2010:121) points to a rhetorical process with “*political and communicational effects*”. The initial skills the students had acquired before studying fashion, formed the basis on which transduction could take place. Personal interest and ability to choose and use semiotic resources on the other hand, informed slippages and fixing along the semiotic chains.

When taking this background information into account, pattern making and garment construction were considered to be the biggest challenges by me, which proved to be the case. In one of my coursework assignments I pointed to the hidden disciplines, since patternmaking and garment construction are seldom shown in the media the students have access to. Sue Jenkyn-Jones (2005:8) also does not mention patternmaking as a skill when she says: “A talent for fashion is not necessarily the same as talent for drawing, nor is it the ability to sew, although it does include both of these.” As the students moved through the project, James and Priscilla had the biggest challenges to overcome in terms of their own development. Caroline, although struggling in some areas, had a different development. As part of her process there is an example of my own interference and in my later discussion of

that particular incident, I show that the expert's decisions are not always right, but that mistakes can be corrected acceptably.

I now turn to slippage and fixing as presented in the data in order to provide an overview of how the process functioned as a whole for each student. For the analysis, all data will be taken from the individual interviews.

Slipping and Fixing

In the literature review I explained that slippage is the result of a 'prompt' that is given. This in turn guides a person from one thought to the next until a final thought / outcome is achieved. Stein (2003b) for example looks at slippage in the process of formation of dolls, making use of materials and assistance learners found at home. She does not elaborate on what that slippage entails, except being the result of a mishap with materials provided by the teacher.

I use the term to identify reasons for a multitude of changes that happened during the process from design to finished garment which show creativity. I also will point to the change in modes which will bring about a greater number of slippages, since there is more information to process. That means that the change in mode will show up the slippages more. I am interested in 'why' the changes were made and 'how' the problems got solved. Because slippage itself is a process that leads a person on an unpredictable path, there can be many instances that lead to slipping. Hofstadter (1985) emphasises that slippage is mainly an unconscious process that just happens because of a 'spark'. He does not provide reasons for it. It therefore is also difficult to access all the slippages as there is always a gap between what can be said and what can be done. Yet, some of these slippages were revealed as explanations for choices were made. This differentiates slippage from transduction in that the former points to a series of thoughts that happen between a prompt and a text, where transduction points to a single step where one mode changes to another. Transduction captures and moves meaning in smaller steps than slippage. Fixing is the manifestation of the meaning in a text.

While a text has not been fixed yet, it has the potential to be formed into something new and, until that form has taken shape or has been fixed, it will remain in flux – in slippage. All transduction processes will include slippage. Although the transduction process is not defined by slippage, it does matter how well the initial and subsequent text compare to each other. Thus, in transduction, what counts is the 'equivalence' from one text to another, where with slippage the creative ways in which solutions were found to all types of problems, show some thought process and meaning-making.

I have identified slippage as having happened when:

- A) A prompt was given
- B) a resource was not available
- C) an incomplete thought process needed input, nudging or prompting from the lecturer
- D) a change due to a lecturer's comments was necessary
- E) a change due to unforeseen circumstances was necessary

All instances are present in the data and will be looked at in as much detail as possible. Although the list does not account for unconscious processes within the individual, some slippage could be recognised when a fixed text was presented. The processes of slippages will be contrasted with instances of fixing in the chain. It brings to mind a rope running through hands, which can run free, or be stopped, i.e. fixed.

In order to show slipping and fixing along the semiotic chain, an ideal process¹² was mapped and numbered (see pages 49 -50). Each participant's chain was mapped onto the ideal chain. I have used a black block to indicate the starting point of the chain, and a black arrow to indicate the normal or appropriate flow from one step to the next. A red arrow indicates a high-stakes change, which influenced design and cost. A pink block indicates a difficult step the participants identified and a red block a particularly difficult step with high stakes. A red block also indicates an important step which had been left out, in contrast to the grey block which did not impact the chain in any way. The different chains can be found below

¹² Ideal in this sense does not mean perfect, but rather shows how the process will happen if there are no changes along the way, i.e. as a continuous forward movement.

and will be referred to when discussing slippage and fixing in order to provide a visual representation for the analysis.

Each step is indicated by an arrow, as explained in Chapter 3. When initially looking at the chains, it is immediately evident that James' is more erratic and Caroline's is the smoothest, where Priscilla's is situated between the two.

University of Cape Town

Diagram 4.1: James; semiotic chain

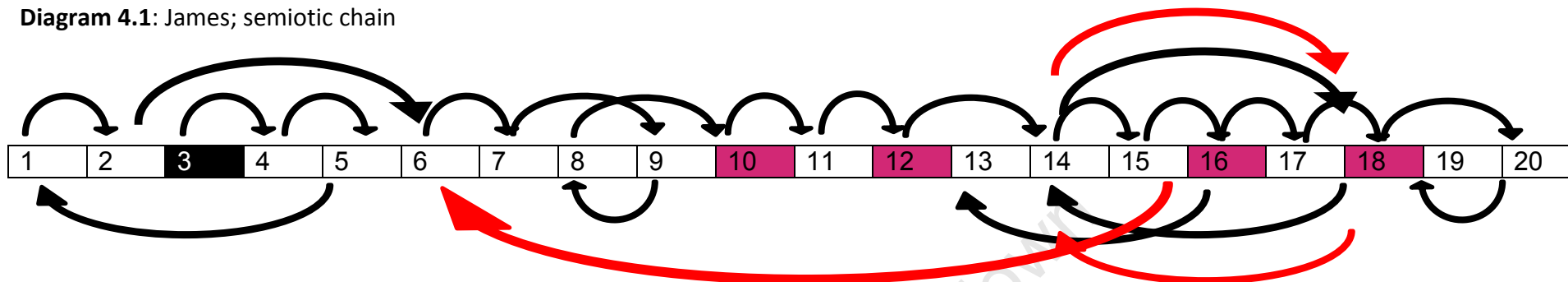


Diagram 4.2: Priscilla's semiotic chain

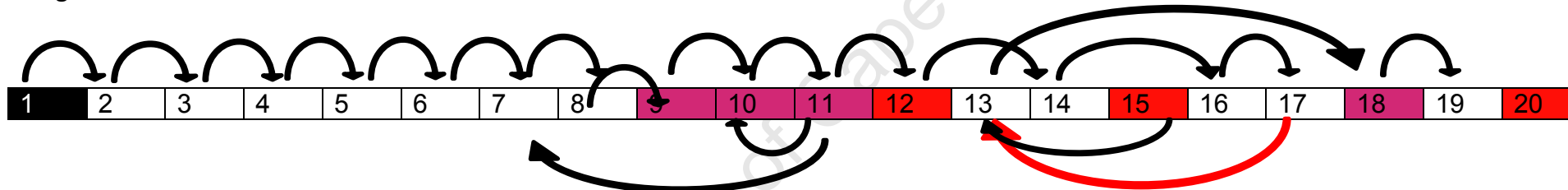
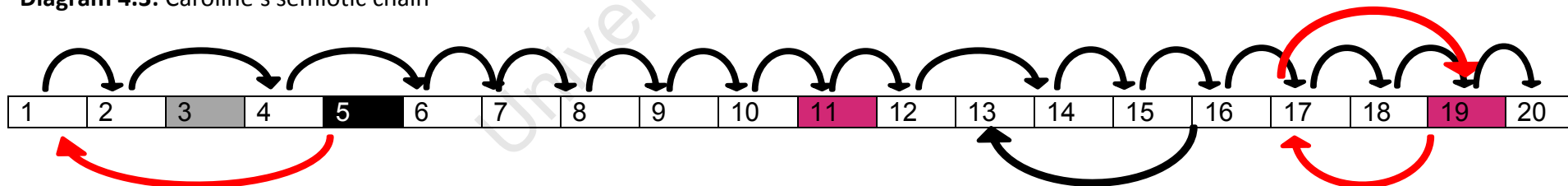


Diagram 4.3: Caroline's semiotic chain



For the descriptions for each block, refer to page 49 - 50.

Data from the Interviews

The design brief requested students to research a current trend, design 10 skirts and then put three onto storyboards. This brief was reworded into a brief for Patternmaking and another one for Garment Construction. Students thus received a brief for each of the three different texts that had to be developed. (Refer to appendix 7 for briefs.) One skirt was chosen from the three storyboards to be manufactured. The interviews dealt with the process from design to finished garment.

James' Slippages and Fixing

The prompt of the Fashion Design brief started James' first slippages by researching the 1940's and working women in factories. He then proceeded to sketch and found that his designs were more futuristic, since he had decided on a metallic finish. Carryn then nudged him in the direction of the Punk-Rock theme that comes through in the current trends, constituting a different set of slippage:

J: After looking at the research and then doing my interpretation of the inspiration it wasn't really from the 1940's it was more futuristic¹³, so, like, for instance, with the metallic look that I went for, it was stating the boldness, the kind of strong characteristics of the women working in the factory at that time.

[...]

J: Well, now I seem to have gone to having to look for the punk look [...]. Yes for the, like, rock-hard metal, rock thingy going on there. (Interview 2)

This slippage forms part of a creative process, where one person sees something that the original designer has not seen before and is also mentioned by Hofstadter (1985:211). It is interesting to see that a student will trust the lecturer's expertise and follow the nudge to change something as dramatic as initial inspiration from the 1940's to Punk. Although it is quite a dramatic change in terms of design elements and styling, this switch happened quite quickly with James and his research followed to bring the designs into line with the new theme. It is important to note that his designs did not change, "just the concept behind [them] has changed". This change is represented in the chain by the arrow pointing backwards from 5 to 1. Figure 4.1 shows his storyboard and TD.

¹³ I will use underlined phrases to assist the reader.

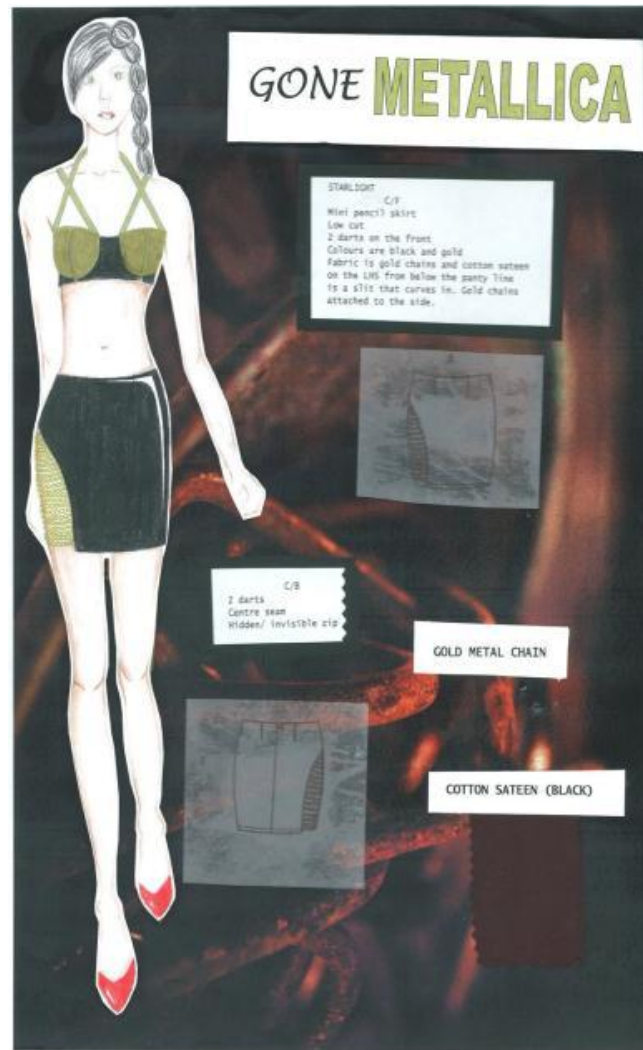


Figure 4.1: James' storyboard and TD for the skirt to be manufactured

The Punk-rock theme is seen in the title “Gone Metallica¹⁴” and also the gold finishes. The style of the skirt and the daring upper garment fit well into the Punk theme, where cut-outs, chains and mini-skirts were used as styling elements. The storyboard is laid out in a ‘safe’ way with no risks being taken. ‘Safe’ here is not meant as a criticism, but as conforming to the schematic storyboard in Chapter 1. He said that he did not want the storyboard too cluttered, but rather keep it simple to let the figure stand out.

He does, however, not arrange all the elements in a neat, ordered way, which can prove to be quite distracting, for example the title is skew and the front and back TD are not in line, with the annotations placed alongside. The white pieces of typed text also are not cut

¹⁴ “Metallica” was a heavy-metal band from the 1980’s.

straight, with one even showing a zigzag edge. For a beginner the storyboard is acceptable, since all the required elements are present and the drawing reflects the theme that he chose. The background blends in very well with the rest of the board and also echoes the chains and golden theme. As a fixed text the storyboard is the result of the following slippages: (1) from prompt to the 1940's and via a nudge to the Punk theme, (2) a fashion drawing which was developed from poses in magazines (Interview 2), (3) and finding a suitable background. The creative discourse is seen in the fashion drawing, but the technical side of presentation – of layout and logical ordering can already be contrasted.

James had to adapt the concept slightly when he had to change the colour of the skirt and provide a reason for the colour to fit in with the punk theme even though this change occurred much later during Garment Construction. His comment in interview 4: “it doesn't make it look so much like a punk thing, but more like a more sophisticated, I don't know, more like a subtle kinda ... more like the black and the gold” provides insight to the mental process that he used to motivate the colour, and also shows that he is quite comfortable in the use of the visual mode. This change is indicated by the red arrow from 16 to 6 in the chain (Diagram 4.1). Here the stakes are high because there may be hidden costs and a change in look. Especially in industry this change would not be acceptable.

In Patternmaking the TD was then used to produce a pattern. During this interview (Interview 3) the slippages were not as defined, mainly because some of his answers were not as clear as they could have been. He does say that conceptualising how to put the skirt together was difficult and he had to rely on me to explain.

James analysed his TD and explains that: “... the front I wanted to be [...] the same piece, when there is no seam running down the middle. [...] but then at the back my pieces had to be two pieces because I had a [...] centre seam for the zip on it” (Interview 3). This seems an apt explanation but later he remarks: “I didn't know how to pull it apart and what is supposed to go where and how I'm supposed to do that”. Breaking up the TD seemed to be easy at first glance, because there are only three main pattern pieces. At first James says

that it is easy if the TD has all the necessary detail, but then notices that it is not as easy as it looks, because some pieces are not that obvious.

Well, [...] it does help in the sense that you [...] design your thing in a Technical Drawing [...] in as much detail and ... for you to actually be able to think, ok, I'm gonna have to break this up into so much pieces, and, ok, this piece is for this part [...] you can actually tell, ok, there should be two pieces of my pattern and stuff like that. It kinda helps when you have a Technical Drawing to actually do your pattern, and especially if your pattern ... your Technical Drawing is into detail. [...] the measurements for your skirt, how you start your pattern [...] you start with the measurements and then having to put those measurements into a [...] shape that your Technical Drawing is in, because [...] your technical Drawing is like a whole skirt. You can't necessarily see ... it's not broken up into pieces. So, it's like getting that shape of the Technical Drawing right is quite a challenge. (Interview 3)

At the same time, he notices that the shape of the TD does not transfer easily to the pattern. The main challenges during this phase are the modal shifts between the two-dimensional TD and the three dimensional body and back to a two-dimensional pattern. James points to the difficulties quite well in the extract above. Disassembling a TD is thus a technical skill that requires careful thought, analysis and an eye for detail (*Fingerspitzengefühl*). The technical discourse in this subject uses and values logical, reasoned, structured thinking rather than the aesthetic nature of art.

Even though James' pattern did not have many pieces, the a-symmetrical nature of the skirt confused him because left and right need to be conceptualised quite carefully: "the cut [out on the back] was facing the left and the front piece was facing on the right and I couldn't really [fit them together]" (Interview 3). The final pattern, as a fixed text points out some of the difficulties in the left-right orientation he encountered, since some pieces should have been labelled on the reverse side. The reason for this is that if the pattern is cut from a single layer of fabric, as indicated by the cutting instructions (cut x1), and then sewn together at the centre back seam (C/B), one side of the back will show the wrong side of the fabric on the outside. Refer to Figure 4.2. The pattern was conceptualised by having to think about what the skirt looked like on the body before he could continue and that proved to be the greatest difficulty and is indicated by pink block 10 (Diagram 4.1). His slippages are as a result not only of the prompts of the TD and the brief, but also because of a missing resource in the form of explanations on a-symmetry in patterns and garments.

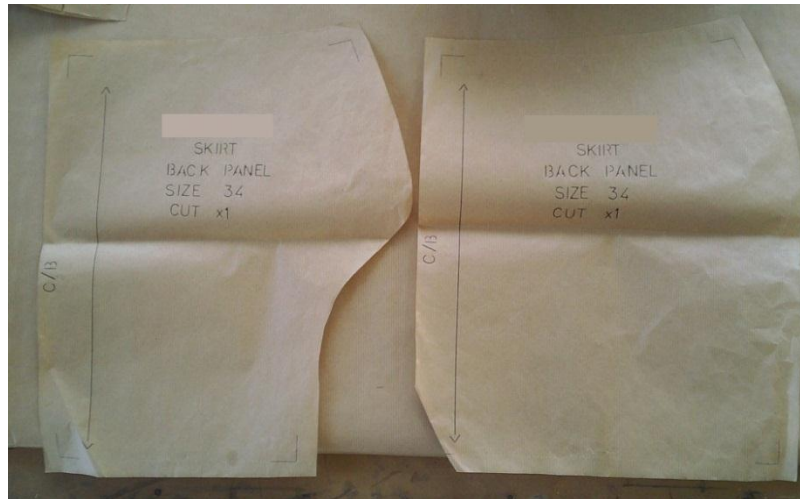


Figure 4.2 Back panels of the skirt

The next step was constructing a mock-up. The most difficult part for him was to determine where to start. He only had three pieces to sew together for the mock-up, so it should not have been complicated. But even something as simple as sewing a centre back and two side seams can have a confusing effect, as in the underlined responses below.

I: What was your lowest moment?

J: How to start the mock-up, because the pieces are there now and now I don't know how to put it together. Like which piece is supposed to go where and it was quite confusing, I had to wait 'til you came.

[...]

I: [...] but did you refer to your Technical Drawing in that process [...]?

J: no, I actually didn't refer to my Technical Drawing at all, because it was [...] the front piece, ok, basically the front piece was easy, it was just there, so now it's like, the back piece of the ... the side where the curve, the cut from the big slit [...] that I couldn't connect to the front, uhm, piece, so it was like, I was confused because, uhm the cut was facing on the left and the front piece was facing on the right and I couldn't really like ... (Sentence left unfinished)

I: conceptualise how they would fit together?

J: Yes. (Interview 3)

Not only does there seem to be confusion about having separate pattern pieces, but also the left - right orientation already described during the pattern making process. This is indicated by pink block 12 (Diagram 4.1). In this case the body as a three-dimensional object in relation to the pattern or flat fabric pieces is contrasted as left and right are switched when drawing the TD front and back, but have to now fit together when the garment is constructed. Here perhaps a fitting dummy could have prevented some of the difficulties, but is not often thought of. His slippages also did not take the TD as a resource into account

and thus his thought processes were incomplete and required explanations from me. I asked about referring to the TD at this point, since the development of both pattern and mock-up rely on it. His answer provides insight into the value the expert, as opposed to the value the novice attaches to the TD.

During the fourth interview I enquired about the construction analysis (see Appendix 8) and how helpful it was in the construction process, but not only James but all participants in this study did not find the analysis helpful because they did not have access to it once the patterns had been handed in. That said, James' construction analysis is very short and leaves out some steps that would be necessary for another person to construct the garment. There could be a variety of reasons for this incomplete analysis, but the one that is evident from the interviews is that none of the participants recognised the importance of the analysis. Although in some way it seems that writing it down provided a mental step-by-step ordering when the construction process began. How successful this ordering was could not be gained from the analysis.

The construction process was marked by reconstructing the skirt twice due to fitting problems. This is indicated by the black and red arrows pointing from 14 to 18 and back (Diagram 4.1). Shortly after starting constructing he says: "I must have put more [...] seam allowance than I should have" (Interview 4). Thus the slippages were the problem solving process as a result of a mistake that occurred and also finding reasons and solutions to it. The first trimming he could do by himself, indicated by the black arrows from 18 to 14. The second time was when he fitted the skirt on his model and he says: "I find out that it wasn't really a size 34 actually, so I had to trim it down a bit to make it a size 36 at least, because it was a size 38" (Interview 4). The second trimming proved more difficult than the first, because the garment was finished and he had to unpick, trim it down and then reconstruct it. This is indicated by the red arrows from 18 to 14 (Diagram 4.1). The slippages in this subject, then, are as a result of a prompt (brief) and a change due to unforeseen circumstances (incorrect seam allowance and sizing). The garment as a fixed text shows the successful slippages as assisted by the expert.

One thing that neither he nor I noticed until comparing skirt to drawing was that the cut-out was on the opposite side to the one in the drawing (refer to Figure 4.1 and 4.3). This change is unforeseen and probably happened because of the nature of a pattern, where left and right are switched when looking at a front piece on a table. This would be an unacceptable situation in the industry, but it does not change the 'meaning' of the skirt. It just means that the pattern pieces have to be turned over for cutting. This not only constitutes an incomplete process, but it also means that I should have noticed during patternmaking, but didn't. I will return to this in the discussion section: that even experts can make mistakes and that in a teaching situation, the expert can sometimes not complete instructions which will impact presentation.



Figure 4.3: Final skirt with sides switched

In terms of semiotic resources used, James has used his interest in the beginning to start researching women working in factories in the 1940's. This is consistent with his background statements, as discussed earlier. He made use of the internet to gain background information on the 1940's and then also to research the Punk-rock theme. He also sought advice from Carryn and his aunt during this time. However, during the patternmaking and garment construction processes, the main resources were the lecturers. He consults the patternmaking notes and the zip samples. He also seeks advice during this time from friends in class and from the second year class. Although a textbook is prescribed for patternmaking, he said:

Quite frankly, the, uhm lecturer's assistance really, I just kind of, is easier because sometimes a book cannot tell you some things that you actually want to know about. And I didn't feel that I need a textbook to refer to. (Interview 3)

I found this an interesting comment and this perhaps explains why even library resources are not utilised, to which I will return later.

Priscilla's Slippage and Fixing

When comparing Priscilla's chain to James', she seems to follow an 'ideal' path, but only up to block 10 (Diagram 4.2). Her research took her from general historical research of the 1970's to politics in the 70's which then led her to military conflicts and to military styling, which is consistent with her interest. The 1970's are a big trend at the moment and not difficult to find on trend websites. This process was quite defined and a good example of one idea 'sparking' another (Hofstadter 1985:237). Her problem was choosing the garment she would construct, rather than rushing from theme to theme. A strong political and social interest is present in her reasoning and thus her thought process to firstly research politics of the 1970's is a logical step. The slippage to war and military styling is the next obvious one.

P: [...] we got given a brief about what we have to do. I actually decided that I wanna do the 1970's theme, so I went onto the internet and I started looking whether I'd be interested or not. And I found a really interesting concept, 'cause during the period there was a lot of war and military issues and stuff like that, so I just decided I'm gonna incorporate that with the whole history of the 1970's fashion.

When I asked her about why she chose politics in particular, she said: "'cause I'm into politics". The ideas first became fixed with a military theme and the designs followed. There were no changes to be made after discussing her designs with Carryn. Her storyboard can be seen in Figure 4.4.



Figure 4.4: Priscilla's Storyboard

When comparing her storyboard to James', she has made use of borders and clearly demarcated areas for the different elements. Neatness and alignment to straight lines could be better, yet her storyboard is understandable. Her layout is similar to James', but she has grouped the TDs together, with the annotations underneath, making it easier to compare to the fashion figure. The figure could have been bigger, as the heading seems to dominate the board. She also has drawn the back of the figure, because:

I thought not everybody could draw the back of anything, it's practically hard. So, I decided I'm gonna try it and get used to it now and it makes ... it's much more interesting and gives more to look at than just this one model (Interview 2).

I found this quite interesting, as she has thought about the skirt in three dimensions, not only in the TD but for the figure as well. Her spatial use is effective and thus her ability to recognise this mode is evident.

Her colouring and finishes are military, where the silhouette of her skirt is from the 1970's. Her background is a piece of fabric which fits in with the rest of the colour scheme. She comments that she found the background quite difficult to do:

I: What was your lowest moment in the process?

P: The background. I thought about the ideas. I thought it was gonna work, so I printed out an A3 picture. I was in black and white, so I thought I was gonna fade it to make it look really, really dark, but I couldn't.

I: It didn't work?

P: It didn't work. When I placed my model, right? My eyes looked all over the place and I didn't get the focal point (Interview 2).

The storyboard as a fixed text combines all the elements of her research and shows that she has a well-established ability to assimilate information in the visual mode and is also able to express this in her designs. This is consistent with her statements of interest and background in the application essay and initial questionnaire. The difficulties expressed in the interview were indicated by the pink block number 9 (Diagram 4.2), but in general her process is quite smooth along the chain. The modal shifts in this subject were easy for her as she negotiated images and 3-dimensionality quite well to produce the designs.

However, this 3-dimensionality becomes a difficult concept once she started to analyse her TD to develop the patterns. She mentioned that the TD was flat, and that hindered her understanding in why the waistband needed to be separated from the skirt, as seen by the underlined phrases below.

I: Ok, well, you started off with a Technical Drawing, right? So, how did you pull it apart to get to your pattern pieces?

P: Ok, basically, my Technical Drawing is a flat drawing, a flat drawing and the lines [...] go up, so you can see this is separate and this is separate. Well, for the back. And the front you will also see that there's a line in the centre front which is my centre back, you see, I have to cut it in half basically, working on 4 pieces. That's how I got to real life.

I: And then what about the other pattern pieces, like pockets and facings and the waistband, overlaps and stuff?

P: Ok, the waistband I did but, but I didn't know that it was actually separate.

I: Ok.

P: I, I thought that it was cut out in connection with the pieces as a whole, but after asking a couple of questions I realised how to do it. Even though I didn't get why we had to have four pieces for that one side, and then the other two. (Interview 3)

It seems that the confusion came in when horizontal lines on the TD also constitute seams, where she only saw the vertical lines as seams. Furthermore, the inside of the garment is also not thought about, therefore the doubling of the waistband (four pieces) is difficult to

conceptualise. Her description of the process was confusing to me in some instances and although I did not delve for another explanation, it does become clear when I think about her skirt. This privilege is reserved for the lecturer who is involved in the process and will come to know each student's designs. I doubt that an outsider, even an expert, will understand her explanations and description if they were not directly involved in the process. This difficult process is indicated by pink block 10 (Diagram 4.2). It also points to the difference in modes, evident in the interviews, when describing verbally something that could be shown much clearer through images (TD).

When starting on the patterns she commented during the third interview, that some of the exercises done during the introductory lessons in Patternmaking constituted aspects of her garment. She referred back to these and took her cues from there, in particular the patch pockets and inset pockets. She also said she "brought in" the skirt, to narrow the hem for styling purposes.

She also admits to being very confused because she was working on a quarter of the skirt at any given time. She said:

What I did in my head was to cut through my TD in half, of the back. So, of the back I cut it in half and I'd have the shape with the curve, right? [...] So, I went on and did my exact measurements and started placing one piece which was my back, one of them and my other one, so basically I just made sure they are opposites, so that the side curve can be this way and the other one can be *this way*" (Interview3).

James also mentioned exact measurements and getting the shapes and curves right. However, his difficulty lay not in mirroring, but in the asymmetry of his skirt. He was working on the full pattern, where Priscilla was working on only half the skirt. She, quite rightly, noticed that when constructing the pattern for a skirt, the TD shows the sides as "opposites", or mirror images. Halving the pattern is demonstrated in the first lesson, and all exercises are done with half a pattern during the first week. I will return to mirroring in the discussion in Chapter 5. These difficulties are indicated by pink block 11 on the chain (Diagram 4.2).

After doing the pattern, she proceeded to construct the mock-up, which was quite difficult, since she started sewing without asking for assistance. She struggles to explain the process well as she switches from sewing to cutting and back to sewing in the interview, indicating the difficulty in switching modes (actional to visual to speech). During the cutting process she had made a number of mistakes and so her mock-up had to be re-constructed. She admits that she learned the importance of being accurate especially with seam allowance. Although James noticed the same, for him it happened during the construction process, where the stakes are higher than during the mock-up process. Errors during the mock-up process will impact fitting and in most cases more than one mock-up has to be constructed. Because the mock-up is constructed from a cheaper fabric, the stakes are not that high, but if the actual garment has to be reconstructed, costs can be significantly higher. On Priscilla's semiotic chain, the mock-up is indicated by red block nr 12 (Diagram 4.2), because after having constructed her mock-up in a certain way she did not get to fit it but had to redo it. Here I as the lecturer had to ensure that the mock-up is acceptable for fitting purposes and that it is constructed in a similar way to the actual garment. The reason for this is that any adaptations from a fitting will be transferred to the garment. In this process, Priscilla also points to the clashing discourses of art and manufacture. She points out that what is valued in Patternmaking is accuracy and neatness, which she struggled with.

A number of slippages were at work during this process. Firstly, I only noticed certain mistakes on the mock-up when Priscilla was almost done with the first one, constituting a nudge by the lecturer. Secondly, she had not asked me to help her with the mock-up until she was almost done and that meant that changes had to be made due to my comments. Thirdly, when she was stuck, unlike James, she looked for some resources and when she found none, she did not look further or ask. She said: "I used the textbook, but I feel like the textbook is not explaining it as accurately as it's supposed to. [...] I did open the textbook [when sewing the mock-up] and I was not finding it" (Interview 3). Partly this explanation could stem from the confusion of subjects, since the mock-up is constructed during patternmaking, but the notes for this construction are provided in garment construction. This is similar to James' explanation why he did not use the textbook. Priscilla's ability to read a pattern and then be able to construct a garment can point to the difference in modes

present in the TD and in the manufacturing process. She did not understand the TD in relation to a real garment, seams and interior were not considered, and thus the ability to construct a garment without assistance could not be achieved.

Priscilla's next problem in the chain appeared at block 15 (Diagram 4.2), which is the alteration of the pattern after fitting. I have marked this block in red because it was not clear from the interview whether any changes had been done after fitting the mock-up, and thus any inaccuracies are transferred to the final garment.

Finally, Priscilla did not anticipate that she needed to produce a final pattern (neat version of the pattern after fitting alterations) as this concept was introduced late during the exercise week and then only mentioned again quite late during the week of the pattern production of the skirt. Some of her pattern pieces were not in the required format i.e. they were not cut out as actual pieces but left on a big piece of paper (Figure 4.5). Because of this, accuracy could not be determined. The smaller pattern pieces were cut out, but often did not fit together as the edges were uneven and the shapes did not match (Figure 4.6).

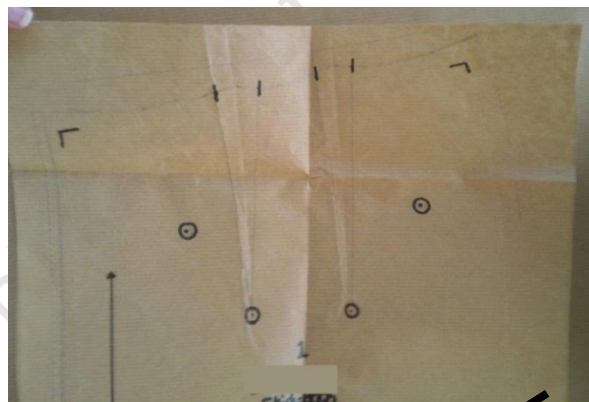


Figure 4.5: Priscilla's back pattern piece



Figure 4.6: Different shapes of pocket bag edges

The pattern shows a certain fixing that points to difficulties encountered, perhaps with deadlines, with instructions, but also with *Fingerspitzengefühl*. Priscilla's recognition of having to be neat and accurate again points to the technical discourse and its values.

In interview 4 she comments that the construction analysis she had in her head from the mock-up stage had to be changed once she started constructing the actual skirt. She said:

What happened with the skirt was, I did [have the steps in my head], but as I was getting help with it, it turned out to be [...] completely different..... Yah, because where I think I was gonna start was not actually where I should start. (Interview 4)

Because she also did not have access to her construction analysis (appendix 8), she could not verify whether she was right or wrong but had to rely on her memory and the advice from Lee-Ann. I have marked this with a red arrow from 17 to 13 in Diagram 4.2 because construction needs to be fixed during the mock-up process, although admittedly, the stakes of changing order of construction are not as high as changing fabric, as in James' case. Perhaps in industry, when a manufacturing plant needs to rearrange its machinery for the production, the stakes become much higher than in once-off production.

I could follow her description from pattern to garment better than her description for the mock-up process:

Ok, what I basically did was, I had my four pieces, right, and I had my facings also – no, my waistband. [...] So, where I started was to fuse it, to fuse all the pieces for my waistband and from there onwards I took my four actual pieces and started manipulating the darts [...]. After sewing away the darts I took, you know, um, the waistband only has four pieces, right and two more for it to fold over, like that, so I took each and every piece and started sewing it on top of individual pieces (Interview 4).

This description continues for quite a while in minutest detail. I only had to ask for clarification a few times, but it was clear to me that her thought processes in sewing the skirt were ordered step by step as her construction analysis should have been.

Her garment had a number of inaccuracies due to lack of skill and “the thickness of fabric” (Interview 4). The main inaccuracy is evident on the front, which is misaligned at the hem due to a pleat underneath the waistband (top arrow in Figure 4.7). This pleat can be removed by unpicking the buttons, moving the overlap to match and re-sewing the buttons.

Another visible inaccuracy is the twisting of the waistband which happens when the backing is not sewn directly in line with the outer layer, but shifted to the right or left (bottom arrow Figure 4.7).

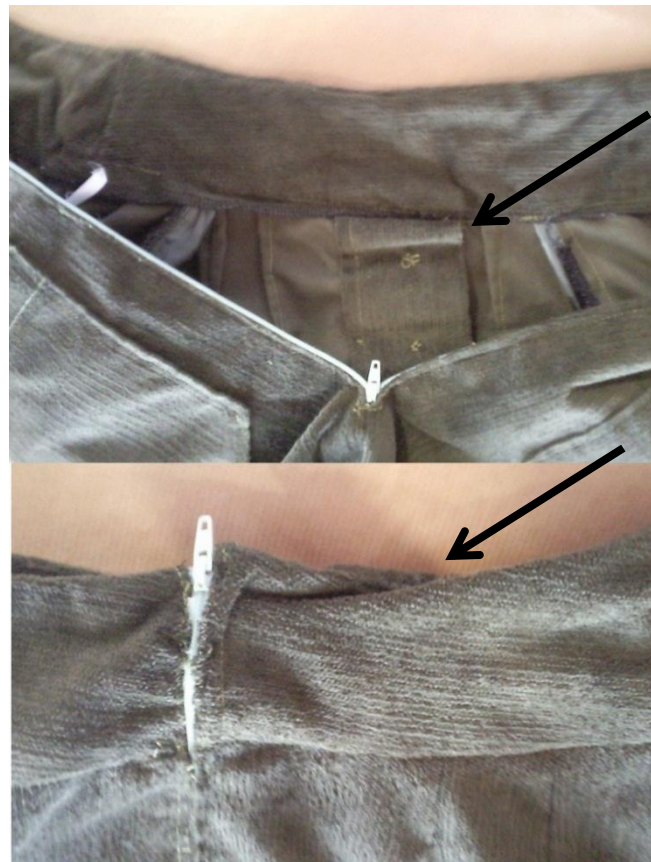


Figure 4.7: Inaccuracies on Priscilla's skirt

Changes to design and styling in Priscilla's case did not happen during garment construction, but she admits to damaging the fabric when unpicking and cutting away seam allowances that should not have been cut down. She noticed, but did not think that it needed changing: "only when you fold it back can you see it" (Interview 4). Priscilla was not satisfied with her skirt because she would have wanted to do a better job by being neater and more careful. "I need to be careful, like, you know, when I'm sewing. When I can see that there's a fault somewhere, I need to fix it there and then. I can't just hoping that nobody will see it" (Interview 4).

I have highlighted the final press (block 20 in Diagram 4.2) in red because ironing the skirt before presentation will give it a finished look in terms of hems, seams and darts being flat (Figure 4.8). This may not seem important, but when a garment is presented on the runway, these small touches sometimes make or break the presentation. Priscilla's

Fingerspitzengefühl needs to be developed, yet she could point to mistakes she had made. This means that the mode of construction needs work, but the actual garment can be read.



Figure 4.8: Unironed darts

The resources used in her chain were the internet for inspirational ideas and historical background, the patternmaking exercises and notes from the introductory week, help from class mates and people she stayed with, the textbook, the garment construction samples and the lecturers. Priscilla's one problem was a missing resource on how to sew a skirt together, especially one with a waistband. Even though there are many books explaining construction in the library, students do not search there, but try to find their answers in the patternmaking textbook. In addition, it seems that reading diagrams for the sewing instructions are extremely difficult for students and I'm uncertain how many and what kind of notes are provided during garment construction, since some of the interviewees said that there were notes they could refer to and others said that there were none.

Caroline's Slippage and Fixing

One instance of slippage stands out quite dramatically in Caroline's process who recalls that shortly after she had received the Fashion Design brief, she started sketching and came up with a few designs. She talked to Carryn quite often during this process, but since she had not researched a trend it was very difficult to help her and Carryn kept referring her to the trend research. This is indicated by the black block number 5 (Diagram 4.3). Caroline had made up her mind by then, which skirt was going to be constructed, and thus she had to find a trend and theme that matched what she had designed, which proved to be quite difficult.

C: after I got the brief, I actually started drawing first, 'cause I was so excited.

I: Ok, drawing what?

C: I drew skirts, but I hadn't actually researched anything, so it didn't go too well. And I brought my stuff to Carryn and I was like: "I don't know what's going on. I'm just not doing it right. I looked at this and this and this." And she was, like, to me: "no, just research it first and then, from the research you'll get ideas."

Here the slippage worked backwards, where a design is taken and made to fit in with a certain theme (biker) because of attachment to a specific garment. This is the red arrow that points backwards from 5 to 1 (Diagram 4.3). She did not describe how she found the biker theme, but it seems that Carryn saw a connection and told her to "research Hell's Angels". She then incorporated some detailing like "spikes and studs" and the "tail hem" (a longer back) into her designs. What she wanted to achieve with her designs was to make a statement (Figure 4.9). As mentioned before, in this instance, thus the historical research is negligible, because the designs are already fixed, indicated by the grey block nr 3 in the semiotic chain in Diagram 4.3.



Figure 4.9: Caroline's design and TDs

Her storyboard is quite different to James' and Priscilla's. She placed three figures on one board and the TDs on a different one. This meant that the storyboard only had the three

figures and the heading. Her background is busy but she wanted the figures to come across as intimidating. She explains:

I: Ok, why did you pick the fence in particular?

C: uhmm, because it's edgy. It's out there and it kinda looks like a prison fence and bikers are rebellious, like they don't ... won't ... uhmm walk in a straight line that society expects them to walk in. They go ... they take risks. [...] It actually looks like a gang of girls, like, just walking towards you.

She also achieves the 'intimidating' by the title she's chosen: "Tail hem on my bike", which is a play on words¹⁵. Her colours also are explained as showing intimidation. She has used red, brown and black because "they look like danger". Her designs were fixed before the research took place, but after the storyboards had been done, fit in very well with the chosen theme and the TD provided enough information for the pattern. Although the slippages worked differently to James' and Priscilla's, Caroline manages to find a theme to fit designs and then present these with that theme in mind.

When she developed the TD, there was another instance of slippage, where she did not think about how to put the skirt onto a body, as the top layer (Figure 4.9 bottom) did not have the same opening as the under-layer. Thus she had to add a seam to accommodate the zip. Here she manages quite well to conceptualise what needed to be done: "So, I had to make a seam and then sew that down, like by the zip, so that uhm, it has an opening" (Interview 3). However, in Caroline's case the semiotic chain follows smoothly after finding the theme up to block 10 (Diagram 4.3).

During the third interview, Caroline revealed that she was very confused during the first week of patternmaking, when she did the exercises. This impacted her ability to get started:

I: so, when you started, did you try and do things on your own?

C: N... I did and then I realised that I was sitting there, like thirty minutes into the lesson and I hadn't really done much. So I just decided that I couldn't do it on my own.

This shows that, in Caroline's case, the prompts did not start the slippages in a linear manner, but perhaps in a way that needed prompting from me to be able to produce the texts in an acceptable way. This, in essence, is what Hofstadter (1985) points to when he

¹⁵ Tail hem sounds like "tail him", which is used in high-speed chases in the movies

says that not all slippages yield results. Once Caroline had been assisted, she could continue and move forward on her own.

Of the three participants, she could describe the process of disassembling the TD into the pattern pieces the best:

I: So, try and explain to me how you pulled that Technical Drawing apart.

C: ok, I had, uhm, the technical drawing ... and then from the technical drawing ... I could see that, uhm, there was supposed to be, basically two skirts, 'cause I had two layers. And then ... So, that's like two different skirts that I have to put together in order to make, like, a layer. And then from the two skirts, from the top layer, uhm, I had to obviously divide it in half, because I had a seam down the uhm, down the back.

The skirt she describes is the fashion drawing on the right and the bottom TD in Figure 4.9. She also mentions having to halve the skirt, but not because the pattern formed only half of the TD, but because there was a seam on the centre back. Unlike James and Priscilla, her pattern making process seemed to have gone quite smoothly as she does not mention any particular problems, except for not knowing where to start and restarting often, indicated by pink block 11 in the chain (Diagram 4.3). She expresses this in the third interview in response to "What was your lowest moment?"

C: ... my lowest moment ... I don't know. I think I had, like a low moment every day. I know I'm struggling. Uhm, I don't know.

I: Right. So, what were these moments? Just struggling-wise, not knowing what to do?

C: Yah, struggling, not knowing what to do and just frustrated from starting over and over and over again.

She said that she could put the mock-up together quite easily:

I: Did you figure out how to put them [the cut pattern pieces] together by yourself?

C: Yes I did., because, uhm ... [...] if I have the whole front, since it is a fold, so I didn't have to sew anything on the front. It was just, like, the whole front. Then, uhm, with my sides, like the shape of, of the side of the front has to correspond with the shape of the side of the back, so that it fits. So, yah, I just had to put it together like that.

She mentions the shapes of the sides, like James and Priscilla, but does not struggle to match them up, almost as if it is logical that the two curved sides need to meet. Her struggle came when she had to attach the top layer to the bottom layer: "I sewed it together, like, the top layer and the bottom layer and I had to do it again. I think I did it three times. Then my skirt didn't fit." She had to take in the skirt slightly and shorten it by ten centimetres, which do not constitute major changes.

She also, like Priscilla, did not anticipate making a final pattern, which she describes as the most difficult thing she did that week, because it was “something new” being introduced late in during the process. Although she said it was difficult, her patterns are in line with a final pattern and the shapes of pieces correspond to the TD (Figure 4.10). She has tapered the skirt towards the hem, and even managed to shape the hem on the front. This is important once the hem is folded back and stitched down to accommodate the shape of the side seam.

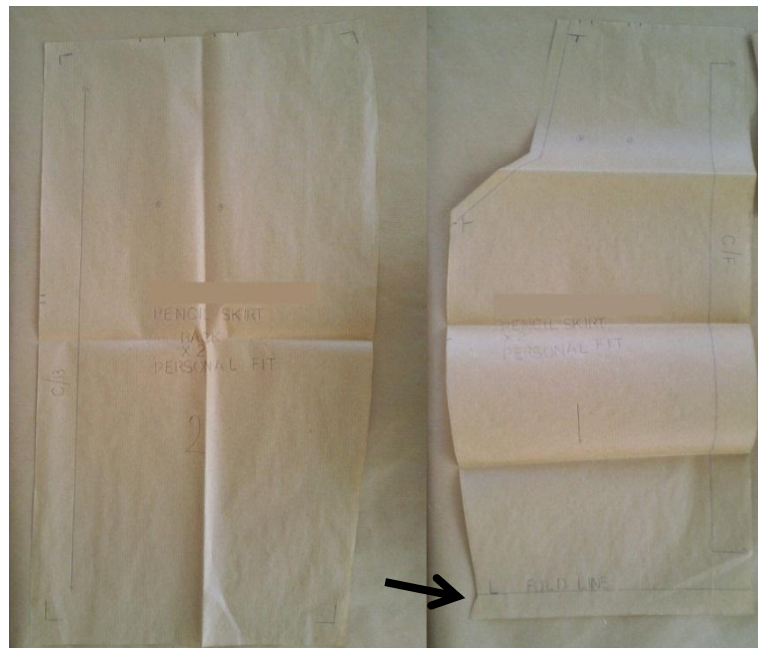


Figure 4.10: Pattern pieces for Caroline's skirt

Despite her difficulties she described, her ability to disassemble the TD into a pattern and consequently reassemble it into a mock-up shows that she could negotiate the discourses quite well. The slippages for Caroline in this subject are mainly as a result of nudging from me since her thoughts were incomplete when she started.

During the fourth interview, she describes the sewing process very well, perhaps with less detail than Priscilla, but as a short, step-by-step process, like the construction analysis. She explains that she “cut the pattern pieces out”, then sewed the pockets, as these have to be completed before the side seam can be put together. She then sewed the side seams and finally the zip. That concluded the bottom layer. She then attached the “tulle bit” (the top layer) and then the facing, treating the two layers as one. Finally she sewed the hem to complete the garment.

She, like James and Priscilla, unpicked quite a bit but she said:

I noticed it myself and then I asked Lee-Ann if it was necessary to unpick. Like, I would show her, like, 'I think I should unpick, but don't you think I can just leave it like this?' [...] And then she would, like, tell me that it's best if I unpick it.

After finishing the garment, she put on chains and spikes. She says that she couldn't find the right kind of chains and had to use different ones than depicted in her TD. The spikes were supposed to hang from the chains, but they did not fit into the links, so she had to put them into the skirt by making holes and then pushing them through. In the process more holes appeared, as I tried to help her. This led us to add a patch to the front which is not shown on the TD, by taking a piece of her fabric, matching it to the space between the darts, fusing it and sewing it on. The patch cannot be seen very well in Figure 4.11. Neither can the tulle layer, as the tulle is quite thin. Apart from the patch, the other noticeable difference is the black inset (pocket backing) on the pocket, which is white on the storyboard (see arrow in Figure 4.11). Although there are a number of differences between the storyboard and the garment, the final design became fixed once the patch had been added.



Figure 4.11: Caroline's finished skirt

In Caroline's chain, the red arrow from 19 to 17 in Diagram 4.3 indicates the solution to the holes. A new piece had to be cut (block 17) and then sewn to the skirt. This solution is thus the result of unforeseen circumstances and constitutes, not only problem solving from Caroline's side, but from my side as well. We had to come up with a solution to repair

something that seemed irreparable. A dramatic solution had to be found because the holes were visible from the outside. The slippage was mainly mine in that, while trying to help, I had actually made matters worse, but the solution is not something that Caroline would have come up with on her own.

For Caroline there were no major changes in the process and slippages were quite noticeable during the design and finishing stages. Other than that, she follows an almost 'ideal' chain. As resources she used the internet for design inspiration once the biker theme was found. She did say in all interviews that she asked the lecturers in all subjects and also asked classmates and house mates for advice. She also was the only one who mentioned that there were notes for garment construction, which she used. Of the three participants, she used the most resources. Caroline negotiated the modal shifts very well, since she could read her pattern in order to cut the fabric pieces, she also could read her mistakes on the garment as she made mistakes and unpicked. Her ability to switch modes also is shown in the fact that she mentioned the notes from garment construction and could follow them to finish her skirt.

Summary

All three participants have completed the garments, but to the trained eye they all need to extend their skills. One skirt turned out worse than the other two, yet it is amazing to see that even a novice can produce a recognisable garment within eight weeks. At certain points in their process certain ideas and representations had to become fixed. Firstly, the theme became fixed at different points for each participant. For James it was only during the garment construction process, for Priscilla it was quite early during the research phase, before the designs and for Caroline, after her designs were fixed. After the designs, the pattern had to become fixed and Caroline's and Priscilla's were fixed after the second mock-up, but James', in essence, only was fixed during the construction process after he trimmed down the back panel by 2.5 cm. Finally the garment constituted the final fixing when comparing it to the actual drawing. All garments were a fair representation of the drawing, but there also were obvious differences regarding neatness and construction.

Transduction

As discussed in the Literature Review, a transduction is a type of translation that includes a change in mode (Kress 2010). According to his use of modes (ibid.), there are four main modes (Visual, actional, spatial and language) which each contain subsidiary modes. For example the visual mode will include image, colour, moving image and gesture as subsidiaries. All transduction processes include a process of semiosis, of meaning made (2010:128). As mentioned before, each of the three subjects is multimodal. The complexities are not necessarily only in the transduction processes, but also in the variety of semiotic resources, materiality and affordances of each mode and in the description of these as the participants attempted at describing these in the interviews. Below I have listed the modes which I have identified and although other modes may be present I will limit myself to these since the complexities in transduction are pointed out sufficiently. The last set under 'interviews' was added since the interview process constituted an additional set of transduction that the students and I had to engage with, as what was done had to be verbalised.

1. Fashion Design:
 - a. Image (photographs, drawings)
 - b. Moving image (videos of fashion shows)
 - c. Colour
 - d. Writing (history, briefs)
2. Patternmaking
 - a. Actional (manual action – making patterns)
 - b. The body (either as a person or as a dummy)
 - c. Visual (wearability (fit), diagrams)
 - d. Writing (brief, instruction for diagrams)
3. Garment Construction
 - a. Actional (manual action – sewing)
 - b. The body (person or dummy)
 - c. Visual (wearability (fit), diagrams)
 - d. Writing (briefs, instructions for diagrams)

4. Interviews

- a. Speech
- b. Gesture

In the analysis of the transductions for each participant, I will not be able to look at every transduction because of the limitations of this study but will draw on descriptions provided in “Slipping and Fixing”. Thus I will limit myself to a few instances of transduction for each participant, drawn from the interviews, which will highlight complexities and support the recommendations in the following chapter. Perhaps not all transductions emerge from the previous section, as I selected a variety of recognisable transductions which may or may not have been mentioned previously. The purpose of the selection is to show the wide variety of transductions.

James

Written to image: The brief provides a written set of instructions and the first Fashion Design brief (Appendix 7) asks students to research a current trend and “Choose 1 trend and use this as inspiration to collect images for 1 moodboard”, which can easily be read as “find inspiration”, which James has done, since he noticed that the 1940’s are not a current trend, but his search led him to “Rosie the Riveter”, “Dita von Teese” and “pin-up girls”, all visual images found on the internet.

The search for information is also an unstructured process and can lead in any direction, and in James’ case eventually to the metallic finishes which probably point to the “rivets” and types of metal work the women of the 1940’s were manufacturing. These elements are still visible in the designs, as is his interest in strong women, which he also, through his drawing, equates with self-confidence by the types of garments he designed.

Actional to Body: Actional in Garment Construction is the act of sewing that will then determine fit and wearability. The garment is only meaningful if worn on a body. James had to unpick the garment twice during construction, because the fit was not correct because of mistakes. The process of meaning made lies in his verbal account (constituting another

transduction) of the “sag” at the back, where the fit around the body had been corrected in trimming down the skirt, but not the vertical fit to account for the curve of the buttocks.

Priscilla

Visual to Body: After constructing the garment she compared her fashion drawing, the skirt on the drawn body to the skirt on herself and noticed that there was a shape that the TD and the fashion drawing are missing. She tried to explain exactly what she meant: “like when you’re wearing tights you can see that it’s going in and then out [...] jut after the knee, but from the actual skirt you can’t see that shape” (Interview 4). This explanation highlights the difficulty to describe a change from two to three dimensions, which is another transduction process.

Speech to Gesture: In particular Priscilla’s interviews were reliant on gesture on her part which emphasised and showed what she was saying. She reverted to gesture a number of times in interview three, for example when talking about separation of pattern pieces: “so that the side curve can be this way and the other one can be *this way*”. The process of semiosis is perhaps not only in the saying and gesturing, but also as a result of the actional – the actual disassembling of the TD and the making of the pattern.

Caroline

Visual to Speech: In particular the background image of the fence and her explanation of that choice are an excellent example of a transduction that shows the process of semiosis. Meaning has been ascribed to the image of the fence by the context in which she placed the fashion drawing.

Writing to Visual: This transduction is not described under “Slipping and Fixing”, but is quite important in Patternmaking. The instruction for placing a pattern piece onto the fabric are written onto each piece firstly by a label and secondly by symbols like the grainline. These instructions need to be recognised visually when placing pattern pieces before cutting the fabric. Caroline’s descriptions of the cutting process do not point to difficulties with the patterns, and thus the written is transduced to the visual successfully.

In closing, a point which is made by Kress is that transduction accounts for “meaning made” but not for “meaning expected” (2010:128). Therefore all transductions are ‘optimal’, since meaning made resides in the individual act. However, in an educational setting, this meaning has to conform to the “meaning expected” in assessments and from that perspective, each text can be compared to the other two in order to determine whether the combined transductions and semioses resulted in an acceptable text.

Links across Subjects: Thoughts from the Focus Group

I now turn to the focus group where, in an attempt to gain an understanding of how links are formed, I asked the students what order the subjects should be in, and what linked them together. Because they could discuss this as a group, the links were identified with minor prompting from me. The most difficult to identify was the construction analysis. It was clear, however that the TD formed a link across all three subjects and became the link back to the design when the skirt was compared to the drawing.

The TD is logically the most important link in the fashion design process, seen from the perspective of an expert, since all future decisions regarding proportion, construction and embellishments depend on it. To a novice, however the fashion drawing is the most important as this picture serves as a reference point to a greater extent, perhaps because it is in colour and also a lot bigger on the storyboard. To me, the TD was important, but in all my years of teaching this importance has only now surfaced as the central link and will need to be taught as such. Here the modality (truth value) associated with the different modes show that the novice will see the visual and body as high, where actional are lower and the written very low. The expert, however, will place all of these modes at a high modality, because they are representations of each other and cannot be separated. Perhaps the construction analysis is at a lower modality, because the TD will provide clues to the order of construction that the novice will not be able to identify yet.

I then proceeded to inquire about the fashion design process, whether it was linear or cyclical. At first the students agreed that it was a cycle and that arrows would point forwards and backwards as explained in Diagram 1.1. Caroline then asked if the arrows

should not always point forward. I used this opportunity to explain that in theory they should, where perhaps I should have let the students discuss this amongst themselves. James then made the observation that actually the process is more like a spring, where one design leads to another and details can be added or taken away at will and the final product can be quite different to the first design. If the design and TD changes it becomes a different product and these changes can happen again and again. This points to a slippable process, but at the same time a creative process that can be explained in terms of the 'prompt' (Kress 2010) and the 'spark' (Hofstadter 1985) which generate the next thought and give rise to new ideas.

When attempting to draw a new diagram of the process, taking the 'spark' into account a quasi-linear process was developed. The diagram was more in line with a spring, where the separate loops formed one project, and the next loop refers backward to older texts and then develops new ones. This is in line with the development of a range, where items can have slight differences from one season to the next. At the same time, when isolating a single process to contain one garment only, 'gears' seem a better representation (see Diagram 5.1). Here the ideas 'spark' one another in any order and thus turn the next gear, depending on the direction the gears are turned. Each direction will impact the other gear's direction and turn it in a certain way. As mentioned before, the subjects are interlocking to such an extent that one cannot exist without the other and the idea of 'gears' bring across the relationship very well.

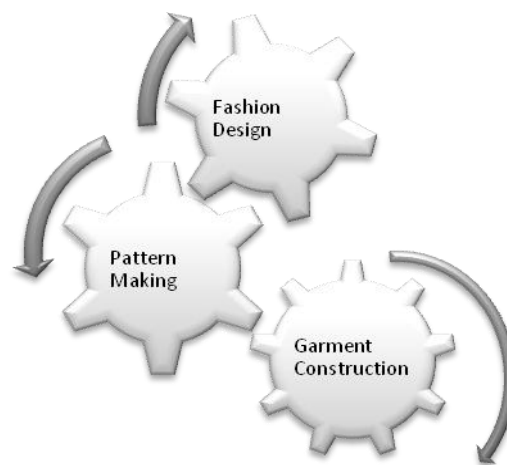


Diagram 4.4: The process as interlocking gears

This brings with it the sense that the three subjects depend on each other in such an interconnected way that impact can be seen forwards and backwards with each turn of the gear. Perhaps this interconnectedness will need to be shown quite early in the curriculum, even before a garment is constructed in order for students to be able to conceptualise how the subjects fit together.

In the next chapter I will identify the recommendations that flow out of the study and show the studies' shortcomings.

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CHAPTER 5 *Conclusions*

My research question: “**How do students make meaning across the three major subjects in a Diploma in Fashion at DAF?**” was answered in the previous chapter. In this chapter I will discuss the major findings in light of the theoretical framework. I investigate the adequacy of the framework as well as reflect on future research that could flow out of this study.

Semiosis during Slipping and Fixing

Stein’s (2003a) definition of slippage only includes finding other resources to the ones that the teacher provides. I have returned to Hofstadter’s (1979) original definition of slippage and attempted to include changes to designs that have been influenced by the feedback from lecturers and class-mates, as well as problems encountered that needed to be solved at different stages of the process.

I noticed that a nudge or ‘prompt’ (Kress 2010) by the lecturer has interesting consequences on the design process. The prompts given by the lecturers were often verbalised interpretations they had drawn from inspiration of the students. Students then took these prompts and continued to interpret them, or adapted their work to fit in with the new prompts, as in the case of patternmaking and garment construction. For example Carryn’s prompting Caroline to the Biker theme after the designs had been fixed, my prompting Priscilla to restart her mock-up and Lee-Ann’s prompt to James to stop unpicking.

As a lecturer I had to assist substantially during the mock-up processes and often this meant adapting construction analyses. Some problems had to do with pattern mistakes and some had to do with order of construction, but most had to do with accuracy of tracing pattern pieces onto fabric and the lack in sewing skills. This meant I had to deal with my own slippages as I found solutions to problems the student’s encountered. As an expert these slippages were quicker and smoother, but the explanation of these, as they manifested in the fixed text, required further slippages from the novice. In this sense the observation of Donald Schön (1987) that the beginner cannot yet understand what the expert tries to explain holds true.

Modal Shifts: Relevance for Slippages and Transduction

The modal shifts identified in chapter four showed that conceptualisations either in a single dimension or between dimensions had to take place. In particular the two- three-dimensional shifts were difficult to define and negotiate. This study did not focus on that conceptualisation but it highlighted the difficulties the best.

For transduction, it meant that more than three processes were involved. In most cases the modal shifts between the visual and language (written and spoken) was easy to negotiate. The shifts between the visual and the actional and the actional and the 3-dimensional object proved to be more difficult. However, the modal shifts between the 3-dimensional object back to the visual, when comparing the garment on a body to the fashion drawing, was easy again.

The slippages and transductions worked together in the process of semiosis along the semiotic chains. Each separate transduction could perhaps be mapped onto the chains and thus show meanings made in each step, but I found that the transductions operated as much smaller units, as a kind of micro-semiosis, since some steps in the chain had more than one transduction. For example the process of developing the TD made use of images as photographs, moving image, fashion drawing and colour, which were transduced into one sketch and then into a TD, both in black and white. Thus the development from art to artefact operated on a macro-level, rather than through single transductions.

On this macro-level the drawing, the pattern and the garment as texts can also be analysed and read by novice and expert alike. Perhaps their reading of these texts is done in different ways and through different means, the likes of which I have attempted to show in my study. The novice can recognise shortcomings, as all three participants have done, where the expert might dismiss a text an unsuccessful attempt. However, the reminder by Kress (2010:128) on “meaning made”, not “meaning expected” has to be kept in mind by the expert in the educational setting. In light of this, all texts by the participants formed cohesive wholes and are recognisable representations of each other. Thus a kind of

equivalence can be achieved through the transduction process, but it is not as straight forward as I would have believed.

According to Newmark (1988), equivalence is an elusive concept in translation from one language to another, since culture, syntax and grammar cannot be transferred from one language to another. I agree with him, also when dealing with art and artefact – drawing and garment. Two pieces can be compared and the similarities identified, but because of the multitudes of changes in mode, the comparison and equivalence are very difficult to pinpoint.

When considering Gee's (1996) argument about discourses and that we need to master a discourse to become a proficient or expert user in the chosen field, the transduction and slippage process work together during the acquisition of the discourses. Therefore, only mastery of discourse in fashion design, patternmaking and garment construction can lead to accurate patterns and well-constructed garments. This mastery has to be so internalised that transduction becomes an intuitive process rather than a set of rules to be followed (Dreyfus & Dreyfus 1986). Slippage, in the same sense, will not be limited to the one subject specifically but will automatically include patterns and construction during the design phase. This corresponds to the Dreyfus and Dreyfus' (1986) theory of how humans learn and become experts. As a person moves through the five levels, rules become less important and intuition becomes the natural state of working in the proficient and expert phase. For the purposes of this study I have focussed on the first stage (novice) and compared it to the fifth (expert).

I found the participants' greatest difficulty in the verbal descriptions of mental processes when the discourses had not been established yet. In the interviews with James, but more so with Priscilla some terms were often confused and used incorrectly. Both could talk about their research and design processes quite well, perhaps because they have designed items for a while, and visual images are easier to assimilate than something technical. Kress (2010) notices, too that there has been a shift from the written to the visual in all aspects of society. This is shown in the semiotic chains, which showed fewer difficulties during the

respective design processes. A possible reason for this could be that the discourse in Fashion Design is partly mastered by the time the students enter DAF and thus there are not so many unknowns for most novice students. All students could also give reasons for their designs, and relate these back to our first interviews about their background and how their actual design relates to what they want to achieve with their designs.

The interview about Fashion Design also included the presence of their physical work, so there were instances that included gesture and pointing. During the other interviews the materials were not present and thus perhaps hindered explanations and verbalisation of thought processes, which I pointed out in the analysis of transductions.

Novice to Expert

Dreyfus & Dreyfus' (1986) model of how people learn points out that the novice's usage of the right language does not mean that a student can DO what they are asked to do. During the analysis I had to remind myself that the interviews were conducted with beginners, since their explanations were very simple, terms were confused and descriptions were often back to front, in some cases steps missed or left out. This was especially noticeable in the first three interviews with each student. The fourth interview, after the holidays, was more lucid and it seemed that, through a process of semiosis, the terms became fixed within their memory and could be recalled better. During this interview descriptions were more detailed and almost no steps were left out. I could only compare what they said, but not what they did, as I looked only at one project, which had been completed at that time.

It must be said that the first module can be quite overwhelming, but does provide the foundation of what lies ahead and where terminology and ideal processes need to become internalised. By 'internalised' I mean that terms need to be learned, understood and become common use. By no means are all the terms and principles introduced at once and following modules give more opportunity to add to the discourses that will be expected.

As a novice it seems to be easier to emulate an expert, but because the expert follows their intuition, the novice becomes confused and keeps making mistakes. For example, as

mentioned before, Priscilla admits in interview 3: “I kept on starting, starting, starting, until I realised that I knew I could make it better. Because it had a lot of different elements that weren’t making sense to somebody who knows how to sew.”

Slippages of the novice often were the result of a combination of things – incomplete thought process that require a nudge from the lecturer and thus, as a novice more input is required in order to complete thoughts and subsequently fix the texts. I also found that in most cases fixing could only take place once the lecturer had given their input. Thus the slippage could only be completed with a nudge from the lecturer.

That being said, as discussed with James’s skirt where the left and right sides were switched, as an expert I should have noticed this during the patternmaking process. Even experts can make mistakes and that in a teaching situation, the lecturer can sometimes not complete instructions which will impact presentation. Dreyfus and Dreyfus also notice that: “even after critical reflection, expert’s decisions don’t always work out” (1986:32). In an actual fashion design environment, this change can be rectified quite quickly by an expert, but I want to question the lecturer’s expertise in their field nevertheless, since they still are reliant on the “rules” in some way, as they have to explain these on a day to day basis. A true expert, according to Dreyfus and Dreyfus (1986), is focussed on their field of expertise and will make decisions in that field based on intuition as they recognise what needs to be done. However, as a teacher, the rules are still displayed and demonstrated and explained daily and thus I find it hindering the development of the lecturer as a true expert in the field. However, it also means that limits need to be set for students and that the approach to a novice needs careful consideration from a lecturer’s perspective. I will return to this under recommendations a little later.

The above points to a tension between the educational environment and the field of practice. As lecturers, are we really experts in the field, or are we experts in pedagogy? As a lecturer the rules are so much part of our discourses, since we need to explain them to novices each year. If we are so immersed in the explanation of the rules and never get to practice our skills, how are students expected to emulate an expert? I found that Donald

Schön (1987) identified the same problem and thus I am uncertain what would make the educator an expert in the field.

Resources used by students

Resources are provided to the students in the form of patternmaking textbook and additional notes in patternmaking and garment construction. The textbook, seen as an essential resource by the lecturers, is seen as an optional resource by the students. Priscilla mentions looking in the textbook (Interview 3), but says that “the textbook is not explaining it as accurately as it’s supposed to” and James commented: “sometimes a book cannot tell you some things that you actually want to know about” (Interview 3). Also, after discussing this with some students who found it difficult to develop patterns during the new term, it seems that students search for their particular design and not for elements that constitute their design. I can also deduce from both comment that the technical diagrams are not read in the appropriate way in order to assist in the development of the pattern (See Appendix 5 for example). Moreover, the level of acquisition at this stage hinders referring to the index in the textbook, which is subject specific and element specific. Above all, a novice, when emulating the processes of an expert, will find that their logic and ordering is not in line with their own, since “it seems that experts have not only gained more experience but they can also link problems to solutions” (Lawson 2004:453). This is also discussed in Schön’s (1987) theory, who comments that the beginner does not understand and is not able to understand processes that come natural to the expert.

However, the use of semiotic resources, such as background and upbringing as well as advice from people outside of DAF proved to provide an interesting dynamic when trying to analyse prompts. I therefore only focussed on the prompts provided by DAF lecturers.

My Challenges and Development

I had to also deal with a number of slippages in writing and preparing the interviews and thesis, and thus the question needs to be asked: how much did I influence the students with my thought processes when we discussed their own? I found myself blurring the lines between teacher and researcher during interviews and thus I could not determine how

much this influenced their work in general. I found especially in the focus group that I provided answers that that students should have provided themselves.

It also became clear that I was not taking into account the challenges that novices face when exposed to the three discourses for the first time. As an expert in the field, I need to take a novice's thinking into account and explain the terms and principles in much more detail than I have done before. Transduction and slippage play a role in student development in that there are clashing discourses which tend to shape and change student's perspective on the course and on themselves. My own transduction and slippage processes needed to be adapted in that I had to not only deal with day-to-day teaching, but also becoming the researcher and having to question my own slippages as my perspective on the meaning-making processes of the students revealed something different to what I thought at the outset.

My main challenge was trying to follow the thinking of a novice and then, consequently change my perceptions of what I thought they were to what they really were. In other words, the novice student had quite different thought processes to what I expected and the discourses took much longer to be understood than I had initially hoped. The section on recommendations will list a number of changes that are proposed to make the transition into the discourses a smoother process than it currently is.

Discourses remain a foundational aspect in the three subjects and the interviews revealed especially Patternmaking and Garment Construction will benefit from greater limitations during the first module. I found the two main discourses clashing and this meant that students struggled to transduct. The question about how students make sense of the discourses and form links across the subjects is answered extensively in Chapter 4. Since slippage seemed to shed the most light on student's meaning-making process, it is the most significant in teaching and learning, but by no means have I accessed all the slippages that could have had an influence on the work of the students. In the discussion above I have attempted at describing the reasons for this and I will look at the significance of this for teaching and learning in more detail a little later.

Shortcomings

I found that my interview questions were quite basic, and yet misunderstood as with James' four explanations of the process from TD to pattern. It became clear that technical terminology from Patternmaking and Garment Construction was lacking and combined with the skills that needed to be acquired, formed a jumble of terms that were used interchangeably even though the meanings were quite different. In particular Priscilla was difficult to understand at times. This required an interpretation that I had not anticipated in the analysis. Perhaps during the interviews the patterns and garments would have helped explanations, like the storyboards provided a point of reference during the second interview.

From the research and analysis there are a few questions relating to the transduction process. One shortcoming of this study is that I have not done a complete multimodal analysis of each text and how the modes were realised by means of transduction. The reasons for this are that the process of meaning-making became more important than the texts, as mentioned in Chapter 2, and the constraints of this study. However, the texts themselves offered a starting point for students to talk about processes and thus I was able to analyse slippages and transductions as these took place.

I also could not explore in further detail the help received from people apart from the lecturer. This could form a new research in what way the input of other people – classmates, family members, fellow students – can impact students' sense-making, and the dynamic that it brought to student's meaning-making process.

During the course of the first module, does the freedom we give students, aid in their development from novice to expert? In my opinion the limitations were not clear enough from the beginning and students' freedom with their designs made the process frustrating for both the student and the lecturer. Frustrations for the student, in that the designs often included elements that had not been practiced or explained yet, like James' asymmetrical skirt and Priscilla's waistband. These elements then had to be explained to each student individually. By identifying this difficulty, there are at least two different studies that flow

out of this thesis. Firstly, a comparative study between two groups to compare whether different boundaries set in the subjects will result in a different level of skills. Secondly, an ethnographic study to identify the development of students' level of skills through their three years of study. In this study meaning-making in third year can be compared over the three years to assist each year's students with the particular difficulties encountered. This data could be used to enhance student learning as well as the educational environment to make the experience as deep as possible and give the students opportunity to become as competent as they can become in this environment.

I have aimed to discuss both slippage and transduction in a beginner / novice fashion designer. Further research could be done to determine how an expert would interpret the same briefs and what processes are followed when garments are manufactured. It would be interesting to compare a South African Designer and a European one, since I suspect that the methods taught will influence how design decisions are made, but this would require some concrete data to support.

I also found that the multimodal theories developed by Kress and others were lacking in that the modes were discussed and used in either two or three dimensions, but there were no indications on how a two dimensional text was transduced into a three-dimensional one. The references were often to architects, but I did not find sufficient information on how the transduction processes could work. Therefore the term micro-semiosis was used to describe the smaller modal units that the students negotiated to fix their texts either in two or three dimensions, and the terms macro-semiosis or macro-level were used to describe the changes and references between fixed texts. I also had to use "*Fingerspitzengefühl*" to describe a process and action that forms part of the semiotic processes, which Kress comments on in the following way:

a social semiotic theory of multimodality is a fork with two prongs, so to speak – the semiotic and the multimodal prong. The former attends to signs, meaning to sign- and meaning-making; it needs apt names for those. The latter attends to the material resources which are involved in making meaning, the modes (2010:105)

I thus operated in both prongs and therefore had to find and coin apt names to describe the process of meaning-making as well as the modes used by the students.

Recommendations

A few suggestions are made below that may give students a better grounding in the discourses. Not all recommendations may be viable at the institution because of limited teaching staff and resources, and not all the recommendations need to be implemented at once. I also need to point out that some recommendations are contradicting others, therefore not all of these can be implemented at the same time, but rather each recommendation can be tested in order to find a combination that will work best at DAF.

The comparison of the final garment to the original storyboard does not often take place at DAF and I will advocate that during garment presentations the boards will have to be shown to instil that habit in students.

In order to deal with one lecturer's explanations at a time, it is recommended that one lecturer take the students through the three major subjects per module, rather than having to deal with three different lecturers and their own quirks and limited availability. Students will benefit, since there is one set of instructions to deal with, one contact person and one brief which can explain the whole process in detail, rather than three separate briefs which sometimes need to be adapted as students realise that required elements are missing in their designs.

Instead of constructing their own skirt designs, the lecturer provides the class with stricter boundaries on what kind of skirt has to be constructed. Here the patternmaking and garment construction lecturers will gain valuable teaching time, since explanations can be given to groups. Although students want to design wonderfully complex garments, the limitations will narrow the field and provide more opportunity for the discourses to be internalised and skill to be acquired. With time, these limitations will become less and less and by third year the garments can be as complex as the students want to make them.

Students could use the first term (all eight weeks) to familiarise themselves with the discourses of the three subjects and only during the second or even the third term will a full-scale pattern and garment of their own designs be constructed. This does not mean that

construction will suffer, but that full-scale garments will only be constructed once the foundation has been laid. This gives lecturers time to create an environment of immersion into the discourses by explaining and demonstrating principles and rules to a group and ample time to assist students with acquisition of the discourses. The delaying of constructing a garment of their own design will perhaps help complete assimilation and semiotic processes. Understanding and internalisation is of importance in order for students to have gained sufficient exercise in the different subjects to tackle a more complex design of their choice. Construction will take place in the form of half-scale samples and samples of elements of garments. This method will probably be the most viable as mirroring and whole-part relationships can be demonstrated as the half-scale garments are constructed and the two- / three-dimensionality demonstrated better than with diagrams.

In order to prevent jumbled thinking processes and written construction analyses, better step-by-step instructions can be given during the patternmaking classes to enhance understanding of the logical ordering when putting garments together. Also, the construction analysis can be removed from the Patternmaking environment and rather written during the actual construction process, thereby assisting students to develop the correct ordering.

In order to enhance the transduction processes in patternmaking, perhaps a different approach is needed, which would need to closely involve garment construction to demonstrate how garments are constructed and look on a person. The difficulties expressed during the interviews and the red arrows and red and grey blocks in the diagrammatic semiotic chains of the participants show that both Patternmaking and Garment Construction are subjects where students experience the greatest challenges. A method that combines patternmaking and garment construction is available, but since I do not quite feel comfortable in that method myself, I have not introduced it during the first year. This method starts with a piece of cloth that is manipulated directly on the dummy to develop the basic blocks by taking away excess by means of darts. The cloth is then removed from the dummy and traced off as a cardboard block. It would perhaps be a consideration to become versed in this method myself in order to make the two-dimensional / three-

dimensional transition easier to understand. Rissanen (2007) has identified a number of combinations of design, patternmaking and garment construction processes that can be explored.

The above recommendations can be implemented at any stage and will be put forward to the staff. My intention with these recommendations is immersion in discourses and assisting students to navigate across the three subjects easier than they have been able to do during the first module.

Conclusion

This research project was designed to gain an understanding into the meaning-making processes of a novice in the fashion design field, by answering the research question: **How do students make meaning across the three major subjects in a Diploma in Fashion?** I have come to the conclusion that beginners' meaning-making processes are hindered by their lack of understanding in the discourses, also mentioned by Gee (1996) in his discussion on clashing discourses and discourse acquisition. I have used three participant's multimodal development to show that the skills (the doing) and the language (terminology and descriptions) need to be present in order for the process of meaning-making to become smoother, echoing the Dreyfus and Dreyfus (1986) model of how we learn and become experts. The students who took part in the research were able to discuss their thoughts, difficulties and successes, some to a greater and others to a lesser degree.

Transduction, slippage and fixing were the terms used to describe the processes in detail. Transduction made use of translation theory and although it is clear that the texts / artefacts produced are those of a beginner, they are recognisable pieces. The design process was the most lucidly described and offered an opportunity for the creativity of each student to be revealed. Transduction, therefore from visual images to another visual image (designs of garments) was less difficult than trying to transduct from an image to an action and to a body. The students were able to negotiate these to a degree, yet it became obvious that more guidance in terms of modal shifts needs to be given. The participants showed that

multimodal literacy is a skill that can be acquired, with some modes being easier to negotiate than others.

Despite the difficulties identified, participants were able to produce designs, patterns and garments that were recognisable as texts and could serve their purposes they were designed for. In other words, the art produced in fashion design became successfully represented in artefacts during patternmaking and garment construction through a series of smaller transductions. However, there is much more to learn about how these transductions take place, and how students' diverse backgrounds finds a place in how they are educated for the fashion design world in SA.

University of Cape Town

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GLOSSARY OF FASHION RELATED TERMS

9-heads

Taking the height of the head as a unit of measurements, the body of the **fashion drawing** will be 9 heads long. On average, a person will only be 7 ½ times the length of their head.

A-Line Skirt

A skirt that has a slight flare on the hemline. It will have the shape of an A.



(Joseph-Armstrong 2000:241)

Basic Block

A pattern which is developed from standard measurements in the most basic form of the type of garment to be designed. These basic blocks are usually in cardboard and will be traced when a design is made into a pattern

Centre Front / Back

On a pattern it indicates the line that will fall on the centre of the body either at the front or the back

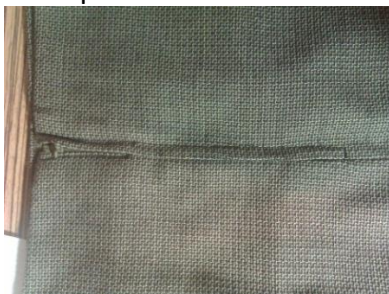
Channel Zip

The zip is sewn so that **top-stitching** is on either side of the opening.



Concealed Zip

The zip is sewn so that there is one row of top-stitching next to the opening.



Construction Analysis

Written step-by-step instructions to sew the garment together.

Drape of fabric

A term describing how the fabric falls, hangs and is able to drape around the body. A stiff fabric will have less drape than a softer one.

Facing

A piece of fabric sewn to an opening to finish it off which is not seen from the outside. Used on skirts and pant waists, blouse neckline and armholes.

Fashion Drawing

An illustration (artwork) of a design on a **9-head** human figure.

Final Pattern

A neat pattern which includes all information necessary for a cutter or seamstress to start on production of the garment, after all the alterations have been made.

Fitting

When the **mock-up** is fitted on a dressmaker's dummy or a model to check whether any alterations need to be made. Any alterations will be indicated with pins or pen and then transferred to the **working pattern**.

Fusing (Vilene TM)

A kind of fabric that has one side covered with glue which will bond to another fabric when heated. The purpose is to stabilise and strengthen pieces like **facings** and waistbands as these take the main stress when worn. Fusing also is used when adding buttonholes and buttons to prevent fraying and stretching. Vilene is trademarked to Freudenberg who manufacture a wide variety of fusing for different purposes.

Grainline

A line on a pattern piece which indicates the direction in which it will be placed on the fabric.

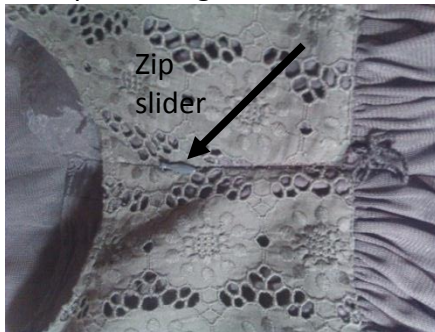
Inset Pocket

A pocket that is usually found on Jeans. It has the opening cut away from the outer layer, with the hole filled in by one of the layers of the pocket bag.



Invisible Zip

A special type of zip manufactured to be invisible when stitched into the garment. There is no top-stitching on the outside of the garment.



Mock-up

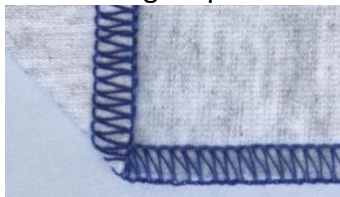
A prototype of the garment sewn for **fitting** purposes and to check proportion in relation to the **technical drawing**. Usually sewn from a cheaper fabric like poly-cotton.

Mood board

A collage of images depicting the colour scheme of the **storyboard**, often also indicates theme, **trends** and accessories.

Overlocking

Also known as serging, is the finishing off of raw edges of the **seam allowances** in garments to prevent fraying. Overlocking requires a special machine and has a stitch which forms interlocking loops over the edge of the seam allowance.



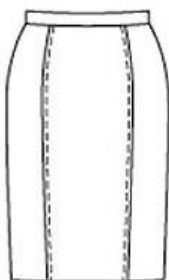
Patch Pocket

A pocket that is sewn onto the garment like a patch.



Pencil Skirt

A skirt that hangs straight on the body, which is a classic shape, and often worn in the work place.



Seam allowance

A 1cm extension that is added to edges of pattern pieces where they are to be sewn to another piece. This is to allow for the stitching line to be on the exact line where the pattern pieces meet up.

Slash and Spread

One of the pattern making principles. A pattern piece is cut to 1mm of the edge, the two pieces are spread apart to add excess / flare to a garment on one of the edges as in changing a **pencil skirt** into an **A-line**. (Appendix 5 shows an application)

Storyboard

An A3 board which shows the design(s) and technical information. It refers to the **mood board** for colour scheme and theme. See schematic representation on page 3.

Technical Drawing

A line drawing of the design, showing all seams, top-stitching and details. This drawing is used to develop a pattern.

Technical Drawing template

A proportionally correct figure to be used to develop the **technical drawing**. See Figure in Appendix 4 (Glazer & Tate 1995).

Top-stitching

A row of stitching that is visible on the outside of a garment. Often used as embellishment, especially in Jeans, where a contrasting thread is used.

Trend

A theme developed by forecasters which will include colour palettes, garments and accessories in fashion for the season. There are a number of trends every season, which are ordered according to inspirational themes.

Unpicking

When a seam needs to be undone / unravelled.

Working Pattern

A pattern which is developed from a **basic block** before the mock-up phase and altered after the fitting problems have been identified. This pattern is then traced for the **final pattern**.

LIST OF APPENDICES

1. Participant's consent form
2. Pilot Questionnaire, Initial Questionnaire and interview questions
3. Application essays
4. TD template
5. Textbook examples of a skirt draft and adaptation
6. Construction instructions
7. Briefs for Fashion Design, Patternmaking and Garment Construction
8. Construction analysis for James, Priscilla and Caroline
9. Example of interview transcription

University of Cape Town

Appendix 1: Consent form



University of Cape Town
Faculty of Humanities
Consent Form

February 2011

Dear

In order to complete my Masters at UCT, I have chosen you to take part in the study. The title of the study is: Translations and slippages across multimodal modules in a Diploma in Fashion. In this study I will take a closer look at how you make sense of the three major courses and how that impacts on your work. The purpose is to encourage you to think about what you do as well as improve my teaching and DAF as a whole.

You will be asked to participate in group and individual interviews, which will be recorded. These recorded sessions will not be made available to anyone but myself and you, should you wish to have a copy. Since the interviews may take up quite a bit of time, you need to be committed to the research as much as I am. However, should you wish to no longer take part at any time, please inform me in due time.

For your and my benefit, I have attached a form that you need to sign and return to me in the next two days.

Please do not hesitate to ask me should you have any further questions.

With thanks

Irene Grässer
irene@daf-academy.co.za
021-448 9379
083 681 5109



University of Cape Town
Faculty of Humanities
Consent Form

Please read through all the statements below, delete the applicable, sign and hand to Irene Grässer.

I agree to participate in this research project.

I have read this consent form and the information it contains and had the opportunity to ask questions about them.

I agree to my responses being used for education and research on condition my privacy is respected, subject to the following:

I understand that my personal details will be used in aggregate form only, so that I will not be personally identifiable

I understand that I am under no obligation to take part in this project.

I understand I have the right to withdraw from this project at any stage.

Signature of Participant: _____

Name of Participant: _____

Date: _____

Signature of person who sought consent (Principal Researcher):

Name of person who sought consent: _____

Date: _____

Appendix 2: Initial Questionnaire and Interview Questions

Pilot Questionnaire

Part 1

Before coming to DAF, what was your view of the fashion industry?

Have you made many designs before?

Y

☐

N

☐

If yes, for whom? _____

Have you sewn at home before?

Y

☐

N

☐

If yes, who taught you? _____

Have you used a pattern before?

Y

☐

N

☐

If yes, who taught you how to work with them and where did you find them?

Where does your interest in fashion come from? _____

What does the phrase “a passion for fashion” mean to you?

What was the most difficult part of the course? _____

If you had to explain to a new first year what the course entails, what would you tell them?

Part 2

In your own words, what is the subject Fashion Design about? _____

When doing your own designs, how did you make sense of your design and make it into a pattern? Try to describe the process in detail. _____

What was the most frustrating part of going through the three subjects? _____

In your own words, what is Patternmaking about? _____

In your own words, what is Garment Construction about? _____

How many times did your designs have to change? Give reasons for these changes.

What helped you make sense of the patterns and construction? _____

Any other comments or observation you would like to make. _____

Initial Questionnaire

(Please answer all the questions honestly. Your name and answers will not be disclosed to anyone else, as explained in the talk)

Name: _____

What is your view of the fashion industry?

Have you drawn many designs before? Y ☐ N ☐

If yes, for whom? _____

Have you sewn at home before? Y ☐ N ☐

If yes, who taught you? _____

Have you used a pattern before? Y ☐ N ☐

If yes, who taught you how to work with them and where did you find them?

Where does your interest in fashion come from? _____

If you had to explain to someone what the Diploma in Fashion entails, what would you tell them? _____

Interview Questions

First Interviews were semi-structured and not consistent across the participants

Second Interviews:

How did you start your research?

What were you looking for: designs, ideas, details?

What was said about your first designs?

What difference did this make to the rest of your research?

What comments did you receive from your lecturer on the set of designs?

Did anything need to change and why?

When you made changes, how did you go about it?

How did you interpret the given theme?

Was it easy to find information?

What did you do when you got stuck?

Who did you ask for help?

When you asked for help was it helpful?

What was your lowest moment?

What was your highest moment?

Are you happy with what you are producing?

Describe your idea and your boards to me in as much detail as possible.

What elements did you focus on when doing your boards?

Talk to me how you developed your technical drawing

When looking back, what would you have liked to do differently?

Third Interviews:

How did you start your patterns?

Where the exercises from 4 weeks ago helpful

In what way were they helpful?

In what way were they unhelpful?

How did you go about pulling apart your technical drawing?

Did you try to do it by yourself?

From the fashion design project to patternmaking, were you advised to make any changes?

What were these?

What were the reasons given for these changes?

When you made the changes, was it easy to find information?

Did you use the textbook? (why not?)

Did you refer back to the exercises? (why not?)

Try to explain in as much detail as possible how you went from the technical drawing to your pattern

Did you try to do things on your own?

What happened then?

When you asked for help where did you get it?

Was the help you received helpful?

What did you do when you got stuck?

What was the most difficult thing you encountered this week?

What was your lowest moment?

What was your highest moment?

Are you satisfied with the results?
Talk to me about your mock-up process
What would you have liked to do differently?
What was the best advice you got this week?
How would you like to develop patterns in the future?
Are there any tips you would like to give the lecturer – teaching or otherwise
What things were you prepared for and which were a complete surprise?

Fourth Interview

How did you start your garment?
Did the construction analysis help?
Where the sample / exercises helpful?
Did you refer back to them?
Did your skirt turn out like the technical drawing? (why not)
What were the reasons for the differences?
Were there any textbooks / notes you could refer to?
Where else did you find or search for information?
Did you look for additional information?
Try to explain your process for sewing the skirt (from the cutting stage to the finished garment)
Did you try to do things on your own? What happened then?
How many times did you need to unpick?
Who told you to unpick?
What did you do when you got stuck?
Where else did you go for help?
Was that help helpful?
What was the most difficult thing you encountered this week?
What was your lowest moment?
What was your highest moment?
Are you satisfied with the results?
What things were you prepared for, and what things were a complete surprise?
What was the feedback you received from the panel when you presented?
Did your skirt look like the boards? (why not?)

I also added some questions relating back to the first interview.

Focus group

I want you to discuss what links the three subjects
What links fashion design to patternmaking to garment construction?
Is the process linear or cyclical?
Does the process always go forward, or is there something that sometimes point backwards?
Discussion on nature of process
Did the interviews help in any way?
Did they make you think a lot more, deeper?
Did it make you think about yourself and how you work, how you have to structure your time?

Appendix 3: Application essays

ABOUT ME...

Here's a little story I got to tell about this boy I know so well, ME, parent named Sibongile. Born in the Eastern Cape, Mthatha, to a single and I also had one other sibling older than me called Wandisa Maku-late sister- who passed away in 2007 and left behind her first child Ath'enkosi, who is my niece.

My mother and sister growing up and still today have always been my inspiration. My sister had always trusted what I had to say and rest assured she would back me up in all that I did. She held me up like a trophy. My mother on the other hand has always been supportive of all my dreams. She has been to me a mother and a father I never had.

Growing up I never saw any difference between a boy and a girl, but my perception of life to me felt like they were a bit different to other "normal" kids I grew up with in the neighbourhood. With my mother's aunt and her two sons called Sihle and Mbonisi, him being the youngest. Growing up with two other boys in my life was hard for me in that whenever we'd go play outside they'd want to play sports and... Well let's just put it like this. I was the kid who would be chosen last, even then. I was not chosen by choice but by the fact that I was the last man standing. I was good at one game though, marbles. Aiming was my strongest point, at the time. One of the things I learnt in male world, was that, if u good at some mural activity you were let to be the one to first choose who you'd like in your team. That is what would happen to me when it came to playing marbles. I liked being the dominant male.

I went to being raised by an all women house. It lived my mother, sister and a cousin sister of ours. There, I would feel more comfortable. Where I would take out my sister's old Barbie doll of which no one knew in the house I was using it as my models and I would sew dresses to fit the doll. When I lived in Margate I needn't worry of going to play outside with the boys and be patronized by them for my lack of sporting ability. I liked having friends over by my house for entertainment I would organise for our play dates.

Three years on, I was sent back to living with my aunt and her two sons. At only seven years old. The first months of being at school. I fought with a lot of school kids. My mission was to achieve the "Boss" label I would incur when winning every fighting battle. And I did win every fight. Looking back at it now, I was young and I felt the urge to prove my masculinity to other boys at school. That went on for the first two years of my junior time. I was this feisty boy. Yet I was a hit with the teacher's. Not for big bad. No. I was also a bright kid with the looks they adored. When describing me I hated-still do- it when people would say "he's short in height", referring to me. It sounded better when it was said like "Jeremy is small in height". Height became another problem for me growing up, on top of the one where I had to prove myself to a couple of boys in and out school. I was always the small at school and smallest at home.

In 2000, my mother migrated to England leaving behind me and my sister in search of a better living for children. I remember the day she was leaving from Margate for JHB where her flight was to departure. I could sense my mother's sadness leaving us behind. That led to a lot of tears. I recall the look of despair in my face as I waved good-bye to my mother. On the other hand, the words my sister whispered in my ear were of a mother

giving her cry child warm milk to soothe it. "I'm still here", she said. "I won't leave you as well".

I migrated to England, two years later. It was my first time getting on an airplane and I was flying unaccompanied and going overseas. I boarded in first class. I felt like I was feeling firsthand what it's like being the queen's son. The first lesson that I had being in England was history. The classroom accommodated twenty students. Amongst those students was me, the only black boy in a class of pale white kids. I don't know whether or not I should have felt different, but I never did. The only thing that made me feel different to the rest of them was that I was the only one who didn't seem to have the slightest clue who King Henry the eighth is or was. Half way through my first British history class, after having a long conversation to myself of whether or not I've heard of this person before, I got the courage to raise my hand and ask the teacher who Henry the Eighth is. Not knowing that I'd get the same look from everybody in the class as though to ask if I was high on some cheap antibiotics, to be asking such a question. THEY ALL LOOKED AT ME LIKE I WAS CRAZY.

After that rather embarrassing moment I had endured, I liked school. I did get an odd tease now and then about my sexuality. Being one of the popular students there really helped me to come to terms with who I was and my different preference. I had a lot of support from friends. But before that conclusion, I had this idea that having a girlfriend would clear things for me. Then I dated a girl called Toni French Grange. My first girlfriend and we only lasted two days. On the second day, she dumped me, because I wouldn't kiss her when she's asked me countless times countless times.

In 2003 my sister gave birth to my niece, Ath'enkosi.

I developed this love for theatre. I did the whole act, sing, dance and act. I'd for auditions and my mother would go from work to go fetch me home to wherever the auditions were held. The first part I ever got was being an extra. Then the second time I went for auditions and I got a main role as Fat Sam in Bugsy Malone. I did theatre for three years. I settled and got used to my life in England.

Then in 2007 we received news my mother and I that my sister had passed away. Then we had to come back to leave for South Africa to her funeral. Then I met my niece for the first time after years of just speaking on the phone and seeing her pictures emailed to my mother.

I'm proud of my latest achievements, being an intern for CQ magazine for a month, making copies for the copy writer, sending out event invitations letter to national celebrities and having to speak to them. I was working under the managing editor called Anelia Burger. Then I worked at Cape Town fashion week for Suzaan Heyns, a Johannesburg based designer. Suzaan once said to me I'm her mascot. I took that as a great compliment from such a talented woman who became my inspiration right there and then. I worked behind the scenes, doing alterations for her, mingled with the hot shots of the fashion industry, David Laale, Doreen Southwood etc. For a week I lived the glamorous life of being in fashion. This gap year that I have taken has made me more eager to become a fashion designer, a flipping good one in fact.

The people I've met in my life have been people of different ethnics, culture and very different morals and beliefs that have broad up my mind to other things in life. Along the way I've made countless friends of whom I'll never forget. People that I've met in my life have influenced the decisions I've made till today. I believe that broadens a person's way of

Priscilla's Application Essay

My name is _____, born on the eighteenth June 1992 in Limpopo (Zebediela). I was raised by my grandparents until later stages. My home language is Sepedi and I speak fluent English and Afrikaans. I currently live in Johannesburg (Midrand) with my parents, I have schooled in the same area for over nine years.

I started studying basic design in 2008 when I was in Grade 10 and later focused particularly on fashion; in 2009 I participated in a fashion show as both a designer and a model. The first garment that I made was a yellow and black silk dress inspired by the soccer world cup as well as Africa.

On several occasions I have modeled my fellow classmate's products ranging from summer hats, clutch bags as well as eco-friendly dresses made of plastic. For as long as I can remember I have always been passionate about fashion and beauty, it started back in the day when I used to design clothing for dolls as well as cutting up my own clothes and transforming them into what pleased my fashion senses better. I have always made a bit of a mess with the transformations but I have always believed that a fashion designer lies inside of me.

I currently spend my free time experimenting with make-up and dressing up to take pictures, I am all about bright colours however I am unconsciously inspired by the pop-art movement. Drawing has been my number one hobby, from conceptualizing to sketching final products; I draw for inspiration, confidence as well as improving the skill. In the near future I would like to see myself as an internationally recognized fashion designer with my own fashion line.

I judge myself as a great analyst however it would favour me to be come a fashion designer analyst as automatically pay attention to detail, I am also confident and I am proud to say people will not be disappointed if they were to rely on my fashion sense. Around my area in Midrand I am already labeled a fashion- freak; hence these are fore-casts of my success. My aim in the fashion industry is to close the gap between women and men by designing unisex clothing only, hence this can be a new movement as a reaction to gender-based discrimination in our country. Clothing plays a huge role in society; it is in my opinion the mind state of the nation. Clothing determines people's financial stability, personality as well as gender hence if clothing were all unisex issues of gender discrimination would be minimal

James' Application Essay Page 3

thinking and handling any obstacles life throws at you. I believe on making your own mistakes and learning from them. Every day is a new day to learn something new. My beliefs are only strategized to suit situations arising at that moment in time. But most important is that I believe in myself.

The values and principles I have acquired long the way have been having the ability to appreciate my mother and niece. I have nothing but gratitude for that woman. It's a matter of principle to make a woman feel good about herself because of what they go through every day. And that's why I want to become a fashion designer to live through that principle. Women have always been my tutors through life. The phenomenal women that I've met have believed in me and what I do.

What I can take forward from what I've learnt young is that a man must have a car, very important is his wallet. Learn from my mistakes and never regret what once made me happy.

My aspirations are a combination of a nation. I aspire to anchor at my mother's charisma. Love and patience, pull with a straw Donald Trump's brilliant business mind, have my friend's mother's wisdom, have a lion's courage and become a fashion design icon like Vivienne Westwood.

I see myself in five years time working for platinum group as I work my way to establishing myself and my career. I will be working as either platinum's designer or stylist or YDE's buyer.

What I want for my adult life is for me to life in a farm. I want to have reached my goals. I want to host my own ball in my mention one day. I want to have oysters at the grand in waterfront for lunch. I want to be self employed. I want to have a successful fashion career and achieve my alter mate goal of making women feel empowered and attractive. I want to design clothing to fit a woman's body and make a woman's presence announced with no as she walks into the room, without much being said.

Caroline's Application Essay

Fashion design has always been a big part of my life. The earliest memory I have of my interest in fashion design is from grade three. I started drawing poor illustrations of Cinderella ball gowns and other items of clothing. I was determined to improve my skill and practiced as often as I could.

Design is more than just a possible career for me. Throughout my life I have encountered many difficulties personally and have been through tremendous changes that were not welcomed with open arms. The one thing that stayed constant was my love for fashion design. I have so many dreams that I wish to for fill and I know that without design my dreams will only remain that way... just dreams.

It has been very difficult convincing my parents that fashion design is just as important as studying law or medicine or accounting but I am absolutely certain that at this point they have realized that my passion for fashion is a flame that cannot be extinguished.

My future goals are to open an up market clothing store in Zambia. I have many family members in Zambia and I have been there on more than one occasion. During my visits there I realized that there is an untapped market in fashion design that is waiting to be explored by someone who can see all the potential in that industry. Opening a store there will also mean that I can make my contribution to the community by creating employment.

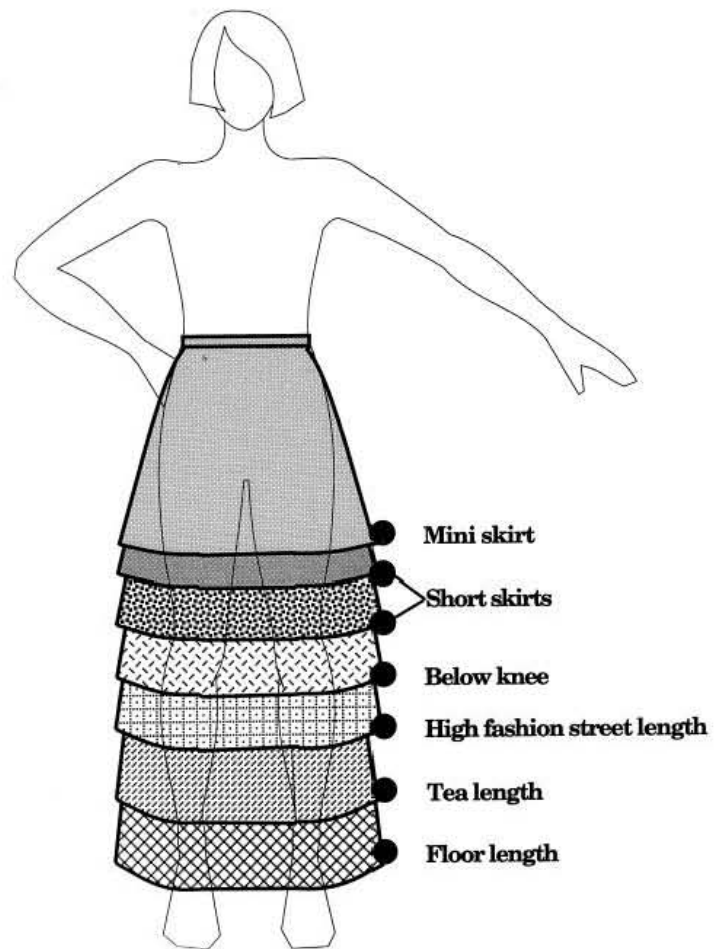
Being a fashion designer is the only thing I could possibly imagine myself doing and being completely happy while doing it. I have many different styles; I love the vintage look, the girly girl look and the glamorous red carpet look. If I study at the Design Academy of Fashion, I wish to be one of the best students attending the academy. I aim to do my best with everything that I try. I believe in my talent and my abilities and I also believe that The Design Academy of Fashion is where I will be able to perform at my best.

I want to learn more about fashion design, I want to enhance my skill and grow. I have never been more eager to learn about anything else in my life. Every day I think about how amazing 2011 will be when I am studying fashion design. My excitement grows stronger for I know that a whole new world is waiting for me.

I feel as if I am writing a new book about how my whole life will turn out. Studying fashion design is only the first chapter; it is the foundation on which I will build the rest of my career. I am ready to for fill my destiny.

Essay

Appendix 4: TD Template



SKIRT DRAFT

The basic skirt foundation has several uses: as a base for manipulation to create design patterns, combined with the bodice as a dress, as a skirt to complete a suit, and as a separate basic skirt. Two versions of the back skirt are given. In Type 1, the back darts are of equal intake and length. Type 2 has two darts of unequal intake and length.

Record measurements from the Model Measurement Chart in the spaces provided.

Personal fit: Use the *Personal Dart Intake Chart* to determine the number of darts and dart intake for the skirt draft. Subtract the waist (2) from the hip measurement (4). Find the difference to the nearest whole number in column 1.

For models having a sway back, mark one dart in front, with all remaining excess taken up by the back dart(s).

Skirt Front and Back

Figure 1

- **A to B = Skirt length** (as desired).
- **A to C = Center front hip depth (25)** _____.
Squared out from A, C, and B equal to A to D. Draw center back line F to D. Label E and F.
- **E to G = Center back hip depth (25)** _____.
Crossmark location.
- **A to H = Front hip arc (23)**, plus 1/2 inch (ease) _____.
Squared out from A, C, and B equal to A to H.
- Draw center front line J to H. Label J and I.

Personal Dart Intake Chart

Column 1:

4-inch Difference

Front: 1 dart—1/2" intake. Back: 1 dart—3/4" intake.

5-inch Difference

Front: 1 dart—1/2" intake. Back: 1 dart—1" intake.

6-inch Difference

Front: 1 dart—1/2" intake. Back: 2 darts—5/8" intake.

7-inch Difference

Front: 1 dart—1/2" intake. Back: 2 darts—3/4" intake.

8- or 9-inch Difference

Front: 2 darts—3/8" intake. Back: 2 darts—7/8" intake.

10-inch Difference

Front: 2 darts—1/2" intake. Back: 2 darts—1" intake.

11-inch Difference

Front: 2 darts—5/8" intake. Back: 2 darts—1 1/8" intake.

12-inch Difference

Front: 2 darts—5/8" intake. Back: 2 darts—1 1/4" intake.

13- or 14-inch Difference

Front: 2 darts—5/8" intake. Back: 2 darts—1 3/8" intake.

(Allow 3/8" ease at each quarter waist. For 3 darts at the back skirt, divide 2 3/4" into thirds.)

Figure 1



Figure 2
Back:

- **D to K = Back waist arc (19)**, plus 1/4 inch (ease), and add 2 inches for dart intake _____.
Personal fit; use dart intake from dart chart.

- **D to L = Dart placement (20)** _____.
Mark first dart 1 inch from L.

Mark dart space 1 1/4 inches and mark 1 inch for second dart.

Square up and down from K.

Front:

- **H to M = Front waist arc (19)**, plus 1/4 inch (ease), and add 1 inch for dart intake _____.
Personal fit; use dart intake from dart chart.

- **H to N = Dart placement (20)** _____.
Mark first dart 5/8 inch from N.

Mark dart space 1 1/4 inches and mark 5/8 inch for second dart.

Square up and down from M.

Figure 2

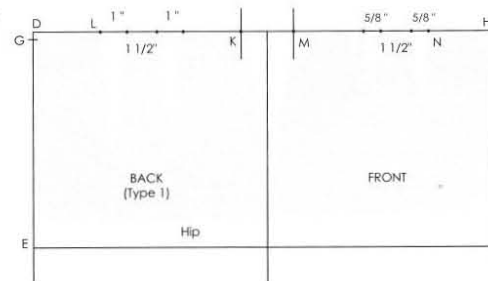


Figure 3

- **C to P = Side hip depth (26)** _____.
Draw side seam curve using the skirt curve rule.

Shift the rule until the depth measurement touches the front and back guidelines. Label P and Q.

Waistline: Draw front and back waistline using the shallow end of the curve ruler from G to P (back) and from H to Q (front).

Figure 3

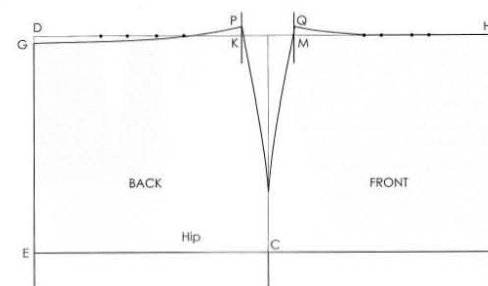


Figure 3 Front

- Close dart and trace pattern.
- Label flare at hem A and B.

A-Line Silhouette

- Label side seam at hem X.
- $X-Y$ = one-half of A-B space. Mark.
- Draw a line from Y to the outermost part of the hipline. Where lines intersect, label Z.
- $Z-Y = Z-X$ length. Square in from Y just past X.
- Draw blending line along hem.

Figure 3

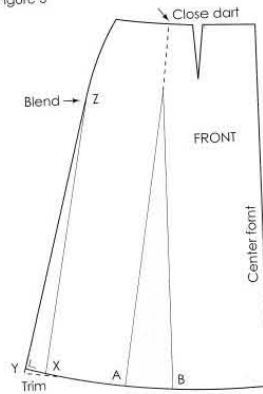


Figure 4 Back

- Transfer just enough excess from waist dart to hemline so that space C-D equals A-B space of front skirt. Remaining dart excess is taken up equally on each side by the other dart (broken lines = original dart leg).
- Trace, adding to side seam using X, Y, Z instructions (Figure 3).
- Before completing the patterns, make one set seamless for manipulation and a seamed pattern set for the design garment. Choose the type of skirt desired from Fig. 5 list.

Figure 4

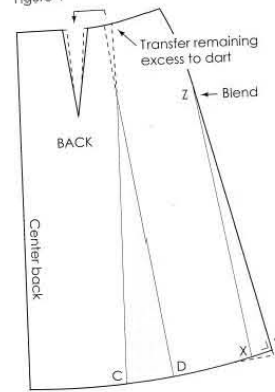


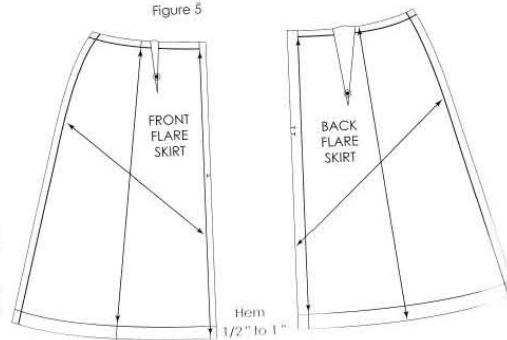
Figure 5

Choices for type of skirt desired.

1. Front and back skirt cut on fold.
2. Front skirt cut on fold and back skirt seamed.
3. Center back and front skirt seamed, creating a 4-gore skirt. See Figure 5.

Draw grainline, add notches and complete for a test fit.

- See page 294 for instruction on the effects that the grainline has on flare placement.



Basic Flared Skirt

Design Analysis

A flared skirt has more sweep along its hemline than does the basic A-line skirt. All of the dart's excess is transferred to the hemline to increase flare. The dart intake of the back skirt is greater than the front and may cause the hemline sweep from front to back to differ. If this difference is not equalized, the bias of the side seams will hang unequally. The longer length will be eased in by the operator, causing the seamline to twist and curl. To correct the problem, see page 242, Figure 5. Two flare methods are given: slash-spread as follows, and pivotal-transfer using the one-dart skirt foundation on page 243.

Pattern Plot and Manipulation

Figures 1, 2

- Trace front and back skirts.
- Draw lines from dart points to hemlines parallel with center lines.

Figure 1

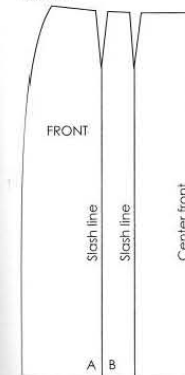
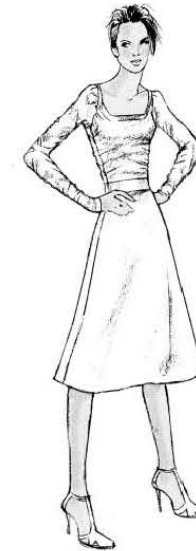
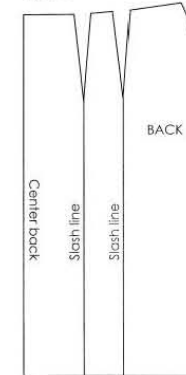


Figure 2



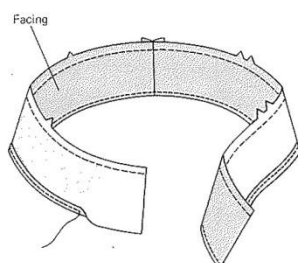
Appendix 6: Construction instructions

Faced waistlines

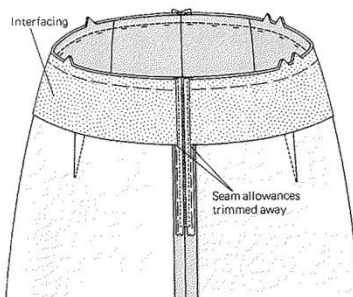
Slipstitch (uneven) 132
Maching padstitching 141

Staystitching 144
Fasteners 354, 357

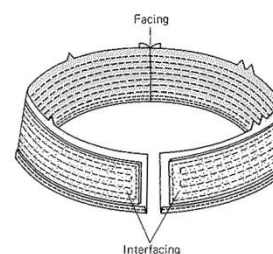
Shaped facing



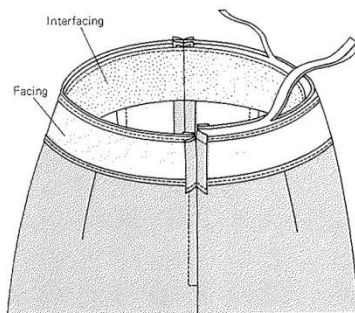
1. Cut facing from garment fabric; if this fabric is heavy, facing may be cut of a sturdy lighter-weight fabric to reduce bulk. Staystitch facing sections $\frac{1}{4}$ " inside waist seamline. Stitch sections together, leaving open the seam that corresponds to the placket opening. Apply appropriate seam finish to outer edge of facing. (See Seam finishes.)



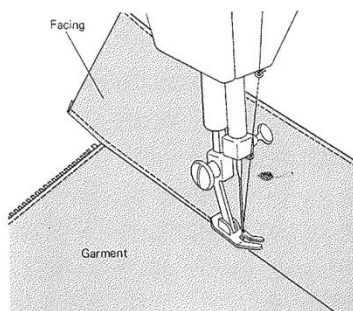
2. Interfacing method depends on garment fabric. **For medium- to lightweight fabrics**, apply one layer of interfacing to garment. Seam interfacing the same as facing; trim away $\frac{1}{4}$ " from outer edge and all of seam allowances at ends. Baste wrong side of interfacing to wrong side of garment, matching markings and positioning ends over zipper tapes.



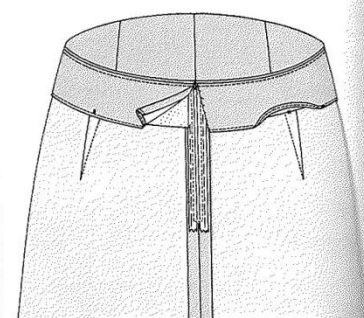
If fabric is heavy, the combination of two layers of interfacing plus padstitching will support the waistline area and reduce wrinkling during wear. Cut the interfacing from facing pattern minus waistline seam allowance; trim lower edge of interfacing to same width as facing. Stitch interfacing seams and apply to wrong side of facing; padstitch. (See Padstitching.)



3. To apply facing of either type, first pin facing to garment, right sides together, matching all seams and notches. Match seam allowances at ends of facing to edges of placket opening. Pin $\frac{1}{4}$ "-wide twill tape over waist seamline; baste through all thicknesses. Stitch seam and press flat. Trim, grade, and clip seam allowances.



4. From the wrong side, with the facing extended away from the garment, press all seam allowances toward the facing. Understitch the seam to keep facing from rolling to the outside of the garment. With facing and seam allowance extended away from garment, stitch from right side close to waist seamline, through facing and seam allowances.




5. Turn facing to inside of garment, allowing seamline to roll inside slightly. Press along waist edge. Tack facing to garment at seams and darts. Turn seam allowances of facing ends to wrong side, making sure facing is turned in such a way that it will not catch in zipper; slipstitch to zipper tapes. Attach a hook and eye or hanging snap at top of placket.

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(Readers Digest 1993:246)


Appendix 7: Briefs for Fashion Design, Pattern making and Garment construction

Fashion Design Brief 1

YEAR OF STUDY	Level 1	
TERM	Term 1	
LECTURER		
COURSE NAME	Fashion Design	
MODULE NUMBER	FDO1-1	
MODULE TITLE	AN INTRODUCTION TO PRACTICAL DESIGN: Brief 1 of 2	
DATE BRIEF ISSUED	3 rd February 2011	
DATE ASSESSMENT DUE	28 th February 2011 @ 12	
BRIEF 	<ol style="list-style-type: none"> 1. Start researching current 2011 trends. 2. Choose 1 trend and use this as inspiration to collect images for 1 moodboard. 3. Use the moodboard and research to generate skirt design ideas - fabrics/design details/prints/colour/etc. 4. Start by: <ul style="list-style-type: none"> • Researching current trends • Collect images for your scrapbook and moodboard • Look for fabric swatches • Define a colour palette 5. Do at least 10 preliminary sketches (rough garment sketches) to show development of your ideas. 6. Skirts must have: facing, pockets (patch, inset, in-seam), zip (centered or lapped) 7. Types of fabrics to consider: cottons, wools, linens. 8. NO satin/chiffon/pleather/leather or knit fabrics. 	
REQUIRED AND RECOMMENDED READING	WEBSITES and BLOGS: www.burkepublishing.com www.chanel.com www.cosmoworlds.com www.elle.com www.eonline.com www.fashiontrendsetter.com www.fashion-allure.com www.2hintmag.com www.ifashion.com www.google.com www.gettyimages.com www.thesartorialist.blogspot.com www.style.com www.stylebubble.com www.thecoolhunter.com www.trendhunter.com www.tavi-thenewgirlintown.blogspot.com www.trendland.net www.vogue.com / www.teenvogue.com	MAGAZINES: One Small Seed Collezioni Prêt A Porter Collezioni Uomo Collezioni Couture Elle Edge GQ ID InStyle Sport & Street W Wallpaper Vogue Vanity Fair LOCAL BLOGS Man of the cloth We-are-Awesome Supersneakystreetscene A Store is Good
TYPE OF ASSESSMENT FOR MODULE	Moodboard; visual diary; oral presentation	

REQUIREMENTS	<ol style="list-style-type: none"> 1. Preliminary images for moodboard <ul style="list-style-type: none"> • Trend images • Ideas/concepts relating to trend • Fabric swatches • Colour palette 2. A4 Visual diary/Scrapbook <ul style="list-style-type: none"> • 10 rough skirt sketches 3. Be prepared to present your preliminary research in a progress meeting on 28th February 2011, where you will receive brief 2 of 2.
OUTCOMES	Utilize design equipment correctly in producing simple line figure drawings using the oval and triangle figure drawing technique. Create figure templates and design simple garments. Work within a theme and generate 3 designs for a skirt which will be made up in PC01/GC01.
ASSESSMENT CRITERIA	Moodboard 10% Drawing Technique 20% Illustration Development 10% Figure Rendering 20% Layout 10% Fabric Choice 10% Technical Drawing 10% Overall Presentation 10%
MODERATION	Internal

Fashion Design Brief 2

YEAR OF STUDY	Level 1
TERM	Term 1
LECTURER	
COURSE NAME	Fashion Design
MODULE NUMBER	FDO1-1
MODULE TITLE	AN INTRODUCTION TO PRACTICAL DESIGN
DATE BRIEF ISSUED	Monday 28 th February 2011
DATE ASSESSMENT DUE	Friday 4 th March 2011 @ 11am
BRIEF 	<ol style="list-style-type: none"> 1. Create a moodboard based on your research/theme. 2. Create storyboards for your skirt designs: <ul style="list-style-type: none"> • Using your research and rough sketches decide on 3 final skirt designs. • Using the methods practiced in class, create 3 original fleshed out, posed croquis. • Design garments over the croquis in full colour (medium of your choice). • Render an uncomplicated top that compliments the skirt, but does not distract from the skirt design, i.e. a white vest. • Finalize fabric swatches. Remember it must be relevant to 2011 trends and suit the style of the design. Ask for advice if you are unsure – we will discuss this in one on ones. 3. One of these skirt designs will be made up in PC01/GC01 4. NB: DO NOT BUY THE FABRIC UNTIL IRENE OR LEE-ANN HAS APPROVED BOTH DESIGN AND FABRIC.

REQUIRED AND RECOMMENDED READING	WEBSITES and BLOGS: www.burkepublishing.com www.chanel.com www.cosmoworlds.com www.elle.com www.eonline.com www.fashiontrendsetter.com www.fashion-allure.com www.2hintmag.com www.ifashion.com www.google.com www.gettyimages.com www.thesartorialist.blogspot.com www.style.com www.stylebubble.com www.thecoolhunter.com www.trendhunter.com www.tavi-thenewgirlintown.blogspot.com www.trendland.net www.vogue.com / www.teenvogue.com	MAGAZINES: One Small Seed Collezioni Prêt A Porter Collezioni Uomo Collezioni Couture Elle Edge GQ ID InStyle Sport & Street W Wallpaper Vogue Vanity Fair LOCAL BLOGS Man of the cloth We-are-Awesome Supersneakystreetscene A Store is Good
TYPE OF ASSESSMENT FOR MODULE REQUIREMENTS	Moodboard, visual diary; A3 storyboard and portfolio of exercises (A4 flip-file). 1. 1 x VISUAL DIARY/RESEARCH FOLDER <ul style="list-style-type: none"> Research Rough sketches 2. 1 x A3 MOODBOARD <ul style="list-style-type: none"> Trend images Ideas/concepts relating to trend Colour palette 3. STORYBOARD: <ul style="list-style-type: none"> Size A3 Heading 3 full-colour sketches Front & back technical drawings Fabric swatches Name and subject code on back of board 4. PORTFOLIO OF CLASS EXERCISES: <ul style="list-style-type: none"> Present PROFESSIONALLY in an A3 flip file with a front cover which includes your name, subject & code – containing all exercises/work done in class this term. 5. Work should be done in class contact sessions so remember to bring all equipment/stationary/cardboard/art mediums/paper so that the overall composition of the boards can be supervised for best results. 6. You have the rest of the week to work on this project – to be presented on Friday 4th March 2011 @ 11am (after marketing and advertising).	
OUTCOMES	Utilize design equipment correctly in producing simple line figure drawings using the oval and triangle figure drawing technique. Create figure templates, design simple garments and create simple storyboards relating to an inspirational source.	
ASSESSMENT CRITERIA	Moodboard 10% Illustration Development 10% Drawing Technique 20% Figure Rendering 10% Shape & Volume presentation 10% Technical Drawings 10% Layout 10% Fabric Choice 10% Overall Presentation 10%	
MODERATION	Internal	

Patternmaking Brief

YEAR OF STUDY	Level 1
TERM	First Term
LECTURER	Irene Grässer
COURSE NAME	Pattern Construction 01
MODULE NUMBER	Module 1
MODULE TITLE	The Patternmaking environment and skirts
DATE BRIEF ISSUED	7 February 2011
DATE ASSESSMENT DUE	14 March 2011 15h00
BRIEF	Skirt adaptations in quarter-scale (exercises) The basic skirt block Finished patterns for a skirt of the Design Project Mock-up
REQUIRED AND RECOMMENDED READING	Armstrong, H. (2000) <i>PATTERNMAKING for Fashion Design</i> (3 rd Ed.). Prentice Hall. Chapters 1, 2 + p 43 – 48, Chapter 13, 17 p 403 – 413 Refer to your Learner Guide for additional resources
TYPE OF ASSESSMENT FOR MODULE	Working Patterns and finished patterns according to brief All Pattern exercises in quarter-scale Skirt blocks
REQUIREMENTS	Skirt block on cardboard Finished patterns in an A4 envelope (After mock-ups) All relevant pattern information must be included on finished patterns Technical drawings of finished patterns on envelope Mock-up garments Construction Analysis and Pattern Sheet to be included
OUTCOMES	Learners must demonstrate an understanding of, and ability to draft patterns of skirts, basic skirt blocks in full scale, as well as be able to adapt the skirt pattern to instructions provided. Furthermore, learners must demonstrate that they are able to apply the principles in drafting patterns for a skirt of their own design.
ASSESSMENT CRITERIA	Understanding of drafting principles 60% Correct use of Equipment and accuracy in drafting 20% Application of principles and correct terminology 20%
MODERATION	Internal

Garment Construction Brief

YEAR OF STUDY	Level 1						
TERM	First Term						
LECTURER							
COURSE NAME	Garment Construction 01						
MODULE NUMBER	Module 1						
MODULE TITLE	Skirts						
DATE BRIEF ISSUED	17 February 2011						
DATE ASSESSMENT DUE	21 March 2011 @ 1 o'clock						
BRIEF	Construct the samples as per demonstration Construct a skirt chosen from your Fashion Design project. Skirts must have pockets, facing and a zip. The skirt has to be sewn during garment construction class time.						
REQUIRED AND RECOMMENDED READING	User Manuals Class Notes Reader's Digest, <u>Sewing and Knitting</u> . 1993. Reader's Digest, Australia.						
TYPE OF ASSESSMENT FOR MODULE	Garment construction samples and finished garments						
REQUIREMENTS	Finished skirt according to brief on a hanger . All samples in a file						
OUTCOMES	Learners must demonstrate an understanding of, and ability to sew a skirt with special attention paid to the pattern principles discussed in Pattern Construction. Skirts to include pockets, facing and zips.						
ASSESSMENT CRITERIA	<table> <tr> <td>Correct Construction Techniques</td><td>50%</td></tr> <tr> <td>Accuracy and Neatness</td><td>30%</td></tr> <tr> <td>Overlocking, Fusing and Pressing Techniques</td><td>20%</td></tr> </table>	Correct Construction Techniques	50%	Accuracy and Neatness	30%	Overlocking, Fusing and Pressing Techniques	20%
Correct Construction Techniques	50%						
Accuracy and Neatness	30%						
Overlocking, Fusing and Pressing Techniques	20%						
MODERATION	Internal						

Appendix 8: Construction analyses

James:

[illegible]

Priscilla:

[illegible]

Caroline:

[illegible]

Appendix 9: Example of Interview Transcription

- C So I have the spikes on these two and, um, the belts, but I have the spikes on these two and the belts on these two.
- I Mhm
- C Yeh and then um I actually wanted to do patch pockets, but um I think this this shirt that had patch pockets didn't ~~actually~~ stand out as much as the ones that had the um the spikes, so I ended up ~~using~~ these 3 as my final ~~at~~, my final three
- I Oh, why did you choose the colours, the red and the brown and the blue and the black?
- C I wanted dark colours, but I also wanted them to be not so dark and specially, like popping
- I Oh
- C And they look like danger and [laughter] yeh
- I Oh
- C Black is like you know, it's its dark + its gloomy and blue... I actually wanted it to be like dark blue, ~~but~~ ~~there~~ navy blue but um my crayons were not so dark
- I Oh
- C So this ended up being a light blue. But I chose denim, because bikers do wear um faded denim.
- I Oh, so how did that red shirt fit in with that biker friend? Is it just the way that it looks or is it the way that ~~um~~ its not necessarily the colour, ~~the~~ cause when I think of biker, I think of black leather [laughter]
- C Yeh cause I didn't wanna, I didn't wanna restrict myself
- I Oh
- C with colour um I didn't just wanna go black, be cause if... that's what bikers always ~~buy~~ you know buy black
- I Oh
- C So ^{um} I think if I'm presenting it ~~that~~ ^{and} I'm like: I chose biker. I want you to think, ~~ok~~ ^{um} cause, when someone ~~the~~ tells you ~~that~~ ^{something} immediately like have an image in your head. So, I want you to think, ~~ok~~ you're expecting something black, and all of a sudden it's, like, mixed colours.
- I Oh,
- C yeh
- I Well right um So, now when you look @ your